

American Art News

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NEXT INTERNATIONAL AN "INVITED" SHOW

Two-thirds of the Exhibits Already
Requested, Here and Abroad—
American Jury Meets March 22

Augustus E. John and George Desvallières are to be the European members of the Carnegie Institute's twenty-second International jury, according to a cable received at the Institute from Homer Saint-Gaudens, its director of fine arts, who is at present in Europe in the interest of the International.

John and Desvallières were elected by the respective members of the English and French advisory committees. These advisory committees are charged with the selection of the paintings for the coming exhibition. The advisory committee which elected John is made up of George Clausen, Mrs. Laura Knight, William Nicholson, Sir William Orpen, William Rothenstein, Algernon Talmage and Richard Jack. The French advisory committee, which elected Desvallières, is composed of Maurice Denis, Ernest Laurent, Henry Lerolle, Henri Le Sidaner, Lucien Simon and Henri Martin.

The members of the American advisory committee are George W. Bellows, Edward W. Redfield, Eugene Speicher, Edmund C. Tarbell, Jonas Lie, Irving R. Wiles and Horatio Walker. This committee will meet in New York on March 22 as a jury to pass on pictures submitted. On the following day, if its work here has been finished, it will meet in Boston, and on the day after that, in Philadelphia.

The jury to award the prizes and honors will meet in Pittsburgh on April 6. It will be composed of Messrs. John and Desvallières, and two members of the American advisory committee, who are to be chosen by the seven Americans.

"The bulk of the American paintings for this year have been invited," Mr. Wiles said. "About a hundred and fifty works will represent this country, and an equal number will come from Europe. Some of the exhibitors this year will be represented by two or more pictures each, while last year each artist was restricted to one. I think we have invited more than a hundred pictures."

Painting by Van der Helst Obtained from a Russian Gallery



"LA FAMILLE DE L'ARMATEUR"

By BARTHOLOMEUS VAN DER HELST

Courtesy of M. Jean Charpentier, of Paris.

MANET'S "BON BOCK" COMING TO AMERICA

Paul Rosenberg Acquires Famous
Portrait for Record Price and
Will Send It Here for Exhibition

Gerald Kelly, of the Wildenstein Galleries, has received a cablegram from Paris announcing the purchase by Paul Rosenberg of the famous Manet portrait known as "Le Bon Bock." The canvas was bought at a record price from a private collection in Berlin. It will

(Continued on page 6)

PARIS—While a contemporary and also a disciple of both Frans Hals and Rembrandt, Van der Helst is, in many respects, more representative of XVIIth century Holland than were his two great countrymen. He is at all events their equal as to mastery and perfection of technique and was very highly appreciated by his contemporaries. All the big museums of Europe possess one or several paintings by this artist, but few can boast of one as fine as the family portrait here reproduced.

Before falling into the hands of M. Jean Charpentier, this important picture hung for generations in a private gallery in Russia, where are still some of the finest Van der Helsts, and prior to the war many attempts had been made to secure it for the Kaiser Friedrich Museum in Berlin.

No photograph can do ample justice to this painting. It can only give an idea of the beauty of the composition, a very synopsis of the calm, prosperous, clean-living Holland of the Staatshouders. A typical family portrait, it comprises not only its living members but also, in the form of another portrait, the little lost daughter whose death at the age of two years, in 1635, has thrown a cloud over the father's face. The window opens on to that sea which carries the family's, as the country's, fortunes.

This magnificent work which is painted with the knowledge and freedom of its own age, is nevertheless distinguished from it by that tranquil nobility and simple grandeur which characterize the great primitives.

—H. S. C.

Another "Hundred Dollar Show"

WASHINGTON—Theodore J. Morgan, as acting chairman of the arts committee of the Arts and Architectural League, announces that that body will have an exhibition of pictures valued at not more than \$100 each in the galleries of the Art Centre from March 25 to 31, just preceding Easter.

Bust of Carnegie by Goulden

LONDON—A bust of Andrew Carnegie by Richard Goulden has been given to the Carnegie Dunfermline Trust by the sculptor. It was Goulden who made the portrait statue of the philanthropist, and this bust is taken from it.

Toledo Museum Holds a Record

TOLEDO—Toledo again led every American city in 1922 in per capita admissions to its art museum during the year, there being 135,144. Of the total number 56,000 were children.

REMOVAL NOTICE

After Saturday, February 3,
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STUART WASHINGTON COMES FROM CHINA

Portrait Thought to Have Been by
His Daughter, Taken to the
Orient, Returned and Identified

PHILADELPHIA—Through the efforts of Albert Rosenthal a portrait of George Washington, 25 1/4 x 30, hitherto attributed to Jane Stuart, has been established as the work of her father, Stuart. According to Mr. Rosenthal it is an example of his best period, the paint applied in thin broad effects with variety of tone and skill in touches which are characteristic, and in technique similar to the Vaughn type owned by Thomas B. Clark, of New York.

Early in the last century it went to China and was returned to Jane Stuart in 1856 and became confused with her work. While in China copies were made of it on glass, two remarkable samples of which are owned by Hampton Carson and Mrs. Redelien, of Philadelphia, both descendants of Hollingsworth, a ship builder here a hundred years ago. The fact of the existence of the Stuart Washington in China was thus proved, though the picture was unidentified until recently.

The portraiture and composition in this work are unlike any bust portrait of Washington known to Mr. Rosenthal, but in the placing of the head high on the canvas, and in the red curtain and sky, it strongly resembles a three-quarter length portrait now in the Pennsylvania Academy of the Fine Arts.

A reproduction of this painting appears in the February number of *International Studio*.

RYDER WINS FIRST SALMAGUNDI PRIZE

Gagnon, McCormick and Hobart
Nichols the Other Winners at the
Sketch Show—Auction Follows

For the annual exhibition at the Salmagundi Club of pictures that are to be sold at auction on the nights of Feb. 7, 8 and 9, there have been contributed 201 sketches, each one of which is a characteristic if not the very best work of the painter it represents.

Of the four prizes, which it is the custom to award at this show, the \$200 prize went to Chauncey F. Ryder for "The Old Mill at Franctown," the \$150 prize to Clarence A. Gagnon for "Winter in Laurentians, Quebec," and the two \$100 prizes to Howard McCormick for his Indian subject, "Hopi Katchina" and Hobart Nichols for "Winter Night."

Pictures that stand out in this large company are F. H. Richardson's "Ipswich Marshes," Horace Brown's "The Canal in Spring," Sydney Lawrence's "Winter Sunlight—Alaska," Frank A. Bicknell's "Apple Blossom Time," Sheldon Parsons' "Foothills, Santa Fe," and F. M. Moore's "Afternoon Sun." The "Summer Morning" by Edward Dufner is full of warmth and tender color; H. C. Murphy, Jr., in "An Old Timer" shows a faithful study of a square-rigged ship, and Charles Macowin Tuttle has an agreeable landscape entitled "June."

Other noteworthy exhibits include Ivan Summers' "Winter in the Mountains," "If Winter Comes" by Ernest Albert, another winter scene by Charles Vezin entitled "Drifting," George T. Conroy's "October Lull," Walt Louderback's untitled study of a nautical group, John E. Costigan's "Winter Sketch," and William Auerbach-Levy's "Private Beach." At the three sales sessions, which begin at 8 o'clock each night, ladies will be admitted to the club gallery.

A "Hundred Dollar Show"

The newly formed Cosmopolitan Society, exhibiting at the Babcock Galleries until Feb. 10, is organized for the benefit of the collector of moderate means. Nothing in the exhibition exceeds \$100 in price.

There is a number of flower paintings of distinction in this display, one of white roses by Gustav Wiegand called "Pale Fragrance," which seems to suggest perfume as well as exquisite texture. May Fairchild sends a handsome painting of red and yellow autumn flowers, Helen Sawyer a pleasantly arranged flower and fruit piece, and Carle J. Blenner a painting of marigolds in a violet vase.

Bertha M. Peyton's "Close of Day" is one of the outstanding landscapes. It looks down on an interesting patchwork of trees and houses, touched in places with the pink light of the setting sun. Jane Peterson contributes a well composed harmony in grays, "The Harbor"; F. I. Berheyden is represented by cottage and garden scenes, Blondelle Malone by an Irish landscape, "Black Water River," and Susan M. Ketcham by two small marines.

Jerry Farnsworth's "Young Portuguese Girl" is somber in color and beau-

Gives Detroit a Bavarian Primitive



"THE CRUCIFIXION"

By RUELAND FRUEAUF

This painting, recently given to the Detroit Institute of Arts by Ralph H. Booth, president of the Detroit Art Commission, was executed in the Fifteenth century in Bavaria, not far from Oberammergau, where in the Passion plays is found a survival of a similar intense religious sentiment and, in the staging, a similar

clear mountain atmosphere from which richly costumed figures stand out in sharp outlines as in this picture. With its brilliant color effect and strong, clear outlines, it gives an idea of the aims of Gothic painters, to whom the decorative value of a picture and its religious content were more important than a superficial imitation of nature.

Stirring Marine by California Painter



"SALMON TRAWLERS"

By ARMIN HANSEN

In the artist's exhibition at the Milch Galleries, New York.

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The Restoration of Paintings

is authoritatively treated in the following articles which have appeared in the BURLINGTON MAGAZINE. These articles are of the utmost value to collectors and dealers, and in them divers processes are exhaustively described and discussed. These include relining, transferring, stopping, varnishing and the cleaning of water-colours, etc. Price 7/6 (6 numbers) or 1/1 each except No. 197, 2/2.

An essay on Mastic Varnish, by Sir Charles J. Holmes 197
Some Elements of Picture Cleaning, by Sir Charles J. Holmes 228, 229
Fumigation for Furniture-beetle in Panels, by D. S. MacColl 230
The Restoration of Paintings, by Henry T. Dover 233, 234
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Monticelli, an early Troyon showing a scene at a ferry with cattle on the homely ferry-boat, one of Marie Diezler's cattle pictures, and a Diaz in a scheme of green instead of the reds and russets he painted so often.

The remaining two painters are Fantin-Latour, represented by a flower study, a type of his art less familiar here than his figure subjects and beautiful in form and color, and Schreyer, by one of his early Wallachian peasant subjects, an overturned cart.

Miss Freeman's Water Colors

Water colors by Dorothy Freeman, exhibited at the Brown-Robertson Gallery until Feb. 10, are divided in subject between North and South. In the former group are pictures of Maine, not of the wild and rugged coast, but Maine in her more friendly and intimate aspect. Instances are seen in the artist's presentation of the old red courthouse at Wiscasset and the landing at Boothbay Harbor.

There are two pictures in which one looks up at the bow of a schooner lying in her dock, handled in both instances very successfully, since the artist conveys a sense of the strength and also the grace of her subject.

The gardens of the South are shown with charm in three views of the azaleas in the Magnolia Gardens of Charleston. On the campus of the University of Virginia the artist has painted the rotunda of a stately red-brick and white-columned structure, in a setting of old trees through which sunlight and shadow are pleasantly intermingled.

Japanese Prints at Grolier Club

Two centuries in the development of Japanese prints is represented in the exhibition of this form of art at the Grolier Club where 125 of these pictures show the work of the leading artists from Moronobu to Toyokuni. The catalogue begins with the Primitives, of whom there are ten, and subdivides this group into three divisions, those who made ink-prints, those who produced prints colored by hand and those who made experiments in color.

In common with all of these makers of prints these Primitives, beginning with Moronobu (1625-1695), and ending with Kiyomitsu (1735-1785), represented courtesans, actors and a few other types of the people with that infinite grace which gave the prints such great popularity in the old Japan, a popularity that has been transmitted to the Western world of our own day through the enthusiasm of European and American collectors.

The era after that of the Primitives begins with the work of Harunobu (1730-1785), who is represented by fifteen prints and continues to Toyokuni (1769-1825), the last great artist of the figure prints and whose subjects were chiefly actors. The collection represents the cream of four private collections owned by as many members of the club and is the finest thing of its kind seen here in years. The exhibition will continue until March 3.

Aquarellists' First Show

The Aquarellists, who are holding their first exhibition at the Ainslie Galleries until Feb. 15, uphold the standards of pure water color and discriminate entirely against the use of any body color or white. Elizabeth Gowdy Baker, president of the organization, is represented by three subjects among which is a spirited rendering of a Brittany market. Frank Tenney Johnson, who is known for his western scenes, shows a painting of a cañon in moonlight that is remarkable for the transparency of its color. Hilda Belcher attains rich contrasts in her portrait of Florence Taylor Handy, with a vivid green background next to the white worn by her subject.

George Pearce Ennis has an interesting subject in fishermen with their seines, but it is by the force of good composition that he makes his pictures exceptional. E. D. Roth contributes a painting of St. Martin's Bridge, Toledo; Arthur Beaumont, "A Breeze on the Maine Coast," and George Elmer Browne, two church interiors from Brittany. Glenn Newell's "Running Wild" is a herd of cattle rushing down a slope. John E. Costigan's "Sheep at the Gate" is a picture of effective high lights. Elinor Barnard, Roy Brown, George Wharton Edwards, John F. Carlson, Mrs. E. N. Vanderpoel, William Starkweather, Arthur Powell and Frank T. Hutchens are others represented.

Ritschel Paints Tahiti

William Ritschel has brought back from his half year's stay in the South Seas a brilliant group of water colors and oils which are on view at the Milch Galleries until Feb. 10. Mr. Ritschel has not been limited in his interests. The land with its volcanic mountains and its palm trees, the sea under sun or moon, and the depths of the sea as well, the people, the flowers—all have been recorded with the vividness of first impressions in a new land.

Most of his pictures are in water color, a medium whose purity and clarity so well adapt themselves to this land of jeweled color. Five are undersea studies, in which one looks down, from under

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the surface of the water, to still greater depths, the color shading from pale blue-greens to deepest indigo. In this setting the brilliant-hued tropical fish, many of them vermilion in color, weave their way among the coral reefs.

A marine showing blue seas under a stormy sky is especially strong, being definite as to form and broad in treatment. "Tahitian Shores, Moonlight," portrays the palm trees fringing a quiet stretch of water, along which the moon makes a pale yellow path. The artist gives to the pale gray-green of a tropical night a warmth and depth that are not generally inherent in these colors unless they have been "mixed with brains."

The oil paintings include two fine portraits of natives of Moorea, the island near Tahiti on which the artist spent most of his time. The one of a woman shows a type of great dignity, clear-eyed, and with an expression of gentleness, a characteristic which the artist often found in these people.

Three at Whitney Club

Alexander Altenburg, L. William Quanchi and Katherine Schmidt exhibit together at the Whitney Studio Club until Feb. 17. The first paints the country around New York, the Catskills and New Jersey; the second paints a country of his own imagining, idyllic in feeling, richly decorative in color; the third prefers figures and flowers for subjects.

Mr. Altenburg has his own ideas about color, and with a palette restricted to red, blue, yellow and green he works out his landscape as a relation of color masses, achieving both structure and distance. In "Early Autumn, Catskill Mountains," red and yellow predominate, in "Summer in the Catskills" a similar subject is developed in greens and blue. Mr. Quanchi's "Mystery" is a nocturnal landscape, swathed in deep blues. He often paints a bit of Arcadian country with a single nude figure among the trees, as in "Autumnal Solitude."

Katherine Schmidt is represented by many figure paintings and a few flower studies. In the latter her own individuality makes its most convincing appeal, as in her rendering of a mullen plant, stuck in the top of a milk bottle, which is handled with genuine artistry.

Pictures and Drawings

by Marchand, Lotiron, Roger Fry, Matisse, Vanessa Bell, Segonzac, Duncan Grant, Moreau, Thérèse Lessore and contemporary painters and the older schools.

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"PRESIDENT MASARYK'S GARDEN AT PRAGUE"—FORMERLY THE GARDEN OF THE EMPEROR FRANCIS JOSEPH By JANE PETERSON
In the artist's exhibition at the Misses Hill Gallery.

During the first ten days of Jane Peterson's exhibition at the Misses Hill Gallery, New York, twenty-eight water colors were sold, including "Sunset Through the Trees" (bought by Blanche Bates); "Bathers at Alassio," "San Remo," "Sunset," "Misty Morning, Gloucester" and "Early Morning, San Giorgio" (Davis Barnes); "Bridge of Sighs, Venice" (Herbert C. Freeman); "Early Spring" (Daisy Humphreys); "Bathers, Morning" (W. B. Curtis); "The Salute, Early Morning" (Mrs. May Beckman); "Afternoon" (Len Beckman); "Past Glories" and "Sunset" (Mrs. Clifford Taylor); "Karlof Most,

Prague" (James F. Stepina); "Gathering Storm" (Cora Klausner); "Santa Margarita, Venice" (Miss Casey); "Sunny Beach" and "Opalescent Light" (Mary Baldwin); "Bay of San Remo" (Mrs. Philip Heller); "Misty Morning" (Mrs. C. Herbert Gale); "Prague Court" and "Old Pier" (Misses Hill Gallery); "Gloucester Harbor" (Harriet Titlow); "Boat Landing" (Edith Merritt); "San Remo Beach" (Mrs. George Dinkel); "Old Street in Prague" (Mary Baldwin); "Autumn" (Mrs. Amos Long Horst); "Sunrise, San Giorgio, Venice" (Charles H. Lowerre, Jr.), and "Sunlit Hillside—Grasse" (Hon. Cornelius Amory Pugsley).

Royal Portrait by Reynolds in Auction Sale of English Estate

LONDON—From March 7 to 14, Messrs. Foster of 54 Pall Mall, S. W., will sell the contents of Bocket Hall, Hatfield. In addition to an important collection of XVIIIth century English furniture, which includes sets of Chip-

pendale mahogany chairs covered with Mortlake tapestry and with seats covered in gros point, there is exceedingly interesting French furniture.

Equally interesting is the collection of pictures, among which is Reynolds' splendid portrait of George, Prince of Wales, standing by his charger, a work which the artist showed at the Royal Academy in 1784.

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LECTURES ASSIST ARTISTS IN SELLING

Prints Alone Realize \$2,000 at the New Society's Exhibit, While Total Sales Are Nearly \$20,000

The novelty of lectures at the annual exhibition of the New Society of Artists, which closed in the Anderson Galleries on Jan. 27, helped to bring about an extraordinary attendance and a large sale of prints. Over \$2,000 worth of prints were sold at the three lectures in the course. The attendance was more than 300 at each lecture, while more than 100 persons were turned away at the Bellows and Pennell lectures which opened and closed the series.

At the illustrated lecture on lithography by George Bellows, 100 lithographs by Bellows, Albert Sterner and Joseph Pennell were sold at a special price of \$5 each. At Timothy Cole's lecture on wood engraving, forty-two prints were sold for \$10 each and several more were sold in the galleries the next day.

At Pennell's lecture on etching, at which he was assisted by Jerome Myers and several of his own students, ninety of Pennell's prints, made to illustrate his work, were sold for \$10 each, ten of Myers' were sold at the same price and two of the students sold eight of their prints at the same figure. The success of these lectures was so marked that it is contemplated having a series of six in connection with the second international show of etchings to be held in the Anderson Galleries in the last two weeks in April.

The total sales at the New Society of Artists' display were near \$20,000. They included fifteen small bronzes by Chester Beach, one water color by Reynolds Beal, fifty lithographs and one drawing by George Bellows, one large bronze by A. Stirling Calder, fifty-four wood engravings by Timothy Cole, two water colors by Randall Davey, one painting by Paul Dougherty, one painting by W. J. Glackens, one water color by Hayley Lever, one painting by Henry Lee McFee, one painting by Gari Melchers, one painting, two lithographs and six etchings by Jerome Myers, eighty etchings, thirty lithographs and four water colors by Joseph Pennell, one bronze by F. G. R. Roth, two bronzes by C. C. Rumsey, one drawing by Maurice Stern, and fourteen lithographs by Albert Sterner.

\$11,000 for Bottles and Flasks

A collection of early American bottles and flasks formed by Clifford Kaufmann, of Nutley, N. J., was sold on Jan. 27 to George K. McKearnin, of Hoosick Falls, N. Y., for \$11,000. There were 538 pieces in the collection, one of the notable objects being a dark blue flask with a bust portrait of Jenny Lind which was made in 1850 and was once in the collection of glass owned by former Governor Pennypacker of Pennsylvania.

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"OCTOBER SKIES—GENESEE VALLEY"

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BALTIMORE PLANS A \$1,000,000 MUSEUM

Branch of Archeological Institute Promotes the Building, To Be Modeled after the Metropolitan

BALTIMORE—Baltimore has joined the list of cities in which the building of museums of art is proposed. Plans for the erection of such an edifice at an approximate cost of \$1,000,000 have been discussed by members of the Baltimore Society of the Archeological Institute of America who met at the home of Sumner A. Parker, 913 St. Paul Street.

Dr. Ralph V. D. Magoffin, president of the Institute, presided at the meeting, and Dr. David M. Robinson, national secretary, was present. It is said a site for the building has been offered to the Institute and that funds for the building of the first unit, to cost \$500,000, are available.

It is proposed to design and develop the institution along the lines of the Metropolitan Museum in New York, with separate corridors for examples of ancient, classic and modern art, and with exhibits of paintings, statuary and other forms of art. The temporary home of the Baltimore museum is in the Garrett mansion.

Officers of the Baltimore Society are: John W. Garrett, president; Dr. Henry Barton Jacobs, William F. Lucas and Percy M. Reese, vice presidents; Miss Dorothy Gittings, corresponding secretary; Dr. Herman L. Ebeling and Dr. C. W. E. Miller, counselors.

"NO-JURY'S" LEADERS SERVING ON A JURY

President Weisenborn and Seven of His Associates Pass on Works for the Chicago Artists' Society

CHICAGO—At the twenty-seventh annual exhibition by the artists of Chicago and vicinity, which opened Feb. 1, the jury of selection included Rudolph Weisenborn, president of the No-Jury Society of Artists, and seven of his associates. The jury on prizes is largely made up of the same men.

The question has arisen, "How can a 'No-Jury' advocate repudiate his principles and serve on a jury?" About 700 paintings were submitted to this jury, the other members of which are C. Raymond Jonson, Karl A. Buehr, Edgar S. Cameron, Charles W. Dahlgreen, Frank V. Dudley, Frederick F. Fursman, Lucie Hartrath, Carl Hoeckner, Rudolph Ingerle, Alfred Juergens, Carl R. Krafft, Albert H. Krehbiel, John W. Norton, Pauline Palmer, Agnes Squire Potter, H. Leone Roecker, Gordon St. Clair, Walter Sargent, Leopold Seyffert and Laura Van Peppelendam.

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KELLER ART WORKS SELL FOR \$214,772

Collection Formed by Late Woman
Antiquarian Dispersed at Sale
Lasting Four Days in New York

Liquidation of the interest of the late
Mme. Anna Keller, antiquarian, in the
international art house of Keller and
Funaro, was accomplished on Jan. 25, 26,
27 and 29 at the American Art Galleries
where 720 items were sold for a total of
\$214,772.50. Sculptures, tapestries, furni-
ture and textiles were included in the
assemblage, much of which had been
drawn from famous European collec-
tions. The principal articles, their pur-
chasers and prices paid were:

- 184—Renaissance Feletin tapestry, XVI cen-
tury, "David Despatching a Letter to Joab
by Uriah"; Henri Bendel.....\$900
188—Carved Walnut retable, Italian
XVI century; Mrs. F. T. Whitmarsh.....\$525
237—Velvet portiere with lambrquin, Geno-
ese, XVII century; H. F. Dawson.....\$375
239—Four velvet portieres, Italian, XVII
century; H. F. Dawson.....\$400
241—Two crimson and gold cut-velvet por-
tieres, Genoese, XVII century; Raoul
Tolentino.....\$550
290 and 291—Two needlework walnut ber-
ceuses, French, early XVIII century; F.
N. Dowling.....each \$575
296—Needlework walnut marquise, French,
early XVIII century; Mrs. A. B. Twombly
.....\$575
306 and 307—Two needlework carved walnut
state chairs, Louis XIII period; F. Alvin,
each.....\$500
324—Renaissance tapestry, cantonniere,
Enghien, XVI century, "Messengers Be-
fore King David's Throne"; Barton, Price
& Wilson.....\$1,800
325—Renaissance tapestry cantonniere, Enghien,
XVI century; A. Arnold.....\$1,000
326—Renaissance tapestry border, Enghien,
XVI century; A. Arnold.....\$300
328—Gothic-Renaissance tapestry, Tournai,
late XV century, "The Two Pharisees";
Mrs. Richard Fairchild.....\$25
331—Renaissance Feletin tapestry, French
XVI century, "Angelique et Dunard"; W.
Newman.....\$525
334—Renaissance Feletin tapestry, XVII cen-
tury, "Alexander the Great Marching His
Troops Before the Battle of Arbela"; Leo
Elwyn.....\$525
335—Renaissance tapestry, Flemish, XVI
century, arabesques and allegorical figures;
Mrs. F. T. Whitmarsh.....\$550
337—Renaissance tapestry, Flemish, XVI
century, "Octavia Bringing Treasure and
Troops to Antony"; Mme. Cattadori.....\$925
338—Renaissance Feletin tapestry, French,
early XVII century, "Jesus Christ Dis-
puting with the Doctors in the Temple";
E. W. Smith.....\$650
339—Arras tapestry, XVII century, "Hounds
Disturbing Ducks and Ducklings"; J. G.
Wilbraham.....\$2,150
340—Arras tapestry, XVII century, "Roos-
ter and Hen"; J. G. Wilbraham.....\$1,400
341—Arras tapestry, XVII century, "Pheas-
ants"; Mrs. F. T. Whitmarsh.....\$1,450
342—Arras tapestry, XVII century, "Dog
Seizing Hawk"; Mrs. F. T. Whit-
marsh.....\$1,450
343—Renaissance verdure tapestry, Flemish,
XVII century; William Baumgarten &
Co.....\$600
383—Drap d'or velvet cope, Italian, XV cen-
tury; H. G. Kelekian.....\$1,000
397—Needlework cover, Italian, XVII cen-
tury; Hayden Company.....\$1,000
398—Needlework panel, French, Henry II
period, "The Death of St. Louis"; A.
Stackhouse.....\$1,450
404—Six jardiniere portieres, Genoese, XVII
century; A. Arnold.....\$3,900
407—Point de Venice lace founce, XVII cen-
tury; A. Arnold.....\$1,000
409—Point de France lace founce, XVII
century; Otto Bernet, agent.....\$2,100
410—Gothic lace alb, Venetian, XVI cen-
tury; F. J. Harris.....\$2,000
411—Point de Venice lace coverlet and four
valances, XVII century; A. Arnold.....\$1,000
434—Six mahogany chairs mounted in cuivre
doré, Empire period; F. Sestiere.....\$1,050
439—Carved walnut sagab chair, Floren-
tine, XIV century; H. F. Dawson.....\$1,200
457—Two needlework carved walnut state
chairs, French, XVII century; G. L.
Reiling.....\$1,350
469—Needlework carved walnut settee, Louis
XIII period; J. C. Welwood.....\$1,300
471—Needlework carved walnut canape,
French, XVIII century; Otto Bernet,
agent.....\$1,800
472—Needlework carved walnut set, berceuse
canape and four fauteuils, French XVIII
century; Mme. Cattadori.....\$3,575
473—Aubusson tapestry, settee and six arm-
chairs, Louis XVI period;
Mr. Seaman, agent.....\$5,000
475—Fourfold Renaissance tapestry screen,
Flemish, XVI century; A. J. Macker.....\$2,400
476—Threefold tapestry walnut screen, Flem-
ish Renaissance; H. F. Dawson.....\$1,900
478—Aubusson tapestry carved and gilded
set, settee and two armchairs, Louis XVI
period; E. F. Albee.....\$1,200
479—Twofold Renaissance tapestry screen,
Brussels, XVI century; W. B. Johns.....\$1,200
480—Twofold Renaissance tapestry screen,
Brussels, XVI century; W. B. Johns.....\$1,200
483—Carved walnut cabinet, French, XVII
century; William Stockwell.....\$1,100
504—Gothic tapestry, Flemish, XV century,
"A Royal Audience"; Mr. Park, agent.....\$3,300
508—Renaissance tapestry, Brussels, XVI
century, "Tournament in Honor of
François I"; J. Fry.....\$3,200
512—Brussels tapestry, early XVII century,
"Royal Hawking Party"; Mrs. L. V.
Well.....\$3,500
513—Renaissance tapestry, Flemish, XVI
century, "Henry II Hunting"; J. Fry.....\$4,800
514—Flemish Renaissance tapestry, Brussels,
XVI century, "The Triumph of Alexander
the Great at the Battle of Issus"; Otto
Bernet, agent.....\$4,700
515—Renaissance tapestry, Italian, XVII cen-
tury, "The Triumph of Caesar"; Otto
Bernet, agent.....\$3,300
516—Arras tapestry, late Gothic period,
"Banquet in Honor of Abraham's Wife
Sarah"; William Baumgarten Company
.....\$6,300
570—Point de Venice founce, XVII century;
F. J. Harris.....\$600
571—Point de Venice founce, XVII century;
Mrs. B. Donnelly.....\$600
573—Milanese lace founce, Italian, XVII
century; F. J. Harris.....\$1,100
575—Deep ivory lace founce, Flemish, XVIII
century; F. J. Harris.....\$500
642 Gothic lace cover, Italian, XVI cen-
tury; Mrs. B. Donnelly.....\$625

PARSONS LIBRARY
American Art Galleries—January 24; selections
from the library of the late Arthur Jeffrey
Parsons, of Washington, D. C.; total,
\$12,212.50 for 407 numbers. The more im-
portant items:
115—Binding by Clovis Eve for Marguerite
de Valois, Thucydides' "De Bello Pelopon-
nesiaco," second edition, Geneva, Hen-

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Montross Collection Is on View Today



"FIRST SNOW—SHEPHERD AND SHEEP" By HORATIO WALKER
In the N. E. Montross Collection, to be dispersed at the American Art Galleries,
Thursday evening, Feb. 8.

In the preliminary announcement of
the sale of the N. E. Montross collection
of masterpieces of American paintings
printed in THE AMERICAN ART NEWS
of Jan. 27, the heading of the
article stated through an inadvertence
that the exhibition was to be held in the
Anderson Galleries although the article
itself specifically and correctly said that

the exhibition and sale were to be held
in the American Art Galleries.

The exhibition of Mr. Montross' col-
lection opens in the American Art Gal-
leries, Madison ave., and East Fifty-
seventh street, today and the sale of the
seventy-one paintings, water colors and
pastels will be conducted by Mr. Thomas
E. Kirby in one session on the night of
Feb. 8.

ricus Stephanus, 1588; James F. Drake.....\$825
231—Cruikshank, Robert, "The English Spy,"
first edition, two vols., London, Sherwood,
Jones & Co., 1825, Sherwood, Gilbert and
Piper, 1826; Gabriel Wells.....\$290
325—Collected works of Washington Irving,
42 vols., London and New York, 1820-
1864; L. W. Seaman.....\$320
343—Works and life of Charles Lever, 63
vols., Dublin, Edinburgh and London,
1839-1879; L. W. Seaman.....\$200
430—"Mr. William Shakespeare's Comedies,
Histories and Tragedies," second impres-
sion, London, printed by Tho. Cotes for
John Smethwicke, 1632.....\$300
434—"Queen Mab" &c., Percy Bysshe Shel-
ley, first edition, London, privately
printed by P. B. Shelley, 1813; E. D.
North.....\$710
464—"The Etched Work of Whistler," Ed-
ward G. Kennedy, New York, Grolier
Club, 1910; Brentano's.....\$520

STANCHFIELD LIBRARY
Anderson Art Galleries, January 24, 25 and 26
—Library of Mrs. John B. Stanchfield, of
Islip, L. I.; total, \$48,041.50 for 1,313 num-
bers. The more important items:
5—"The Repository of Arts, Literature," &c.,
R. Ackerman, complete, 40 vols., London,
1809-28; Rosenbach company.....\$375
10—"Memoirs of John Bannister," John
Adolphus, 2 vols., extended to eight, Lon-
don, 1838; Rosenbach company.....\$400
53—"Annals of Sporting and Fancy Ga-
zette," vols. 1 to 13, London, 1822-28;
E. R. Gee & Co.....\$1,750
249—"Is Shakespeare Dead," Samuel L.
Clemens, complete autograph manuscript;
Rosenbach company.....\$1,900
286—Joseph Conrad, collection of first edi-
tions, 20 vols., London, v. d.; Rosenbach
company.....\$320
319—"The Life of George Cruikshank,"
Blanchard Jerrold, 2 vols., extra illustrated
and extended to 4; E. D. North.....\$700
555—"Writings of Bret Harte with life of the
author by Henry Childs Merwin, auto-
graphed, 21 vols., Cambridge, Riverside
press, v. d., Rosenbach company.....\$500

642—"The Life of Samuel Johnson," by
James Boswell, 5 vols., extra illustrated and
extended to 10, London, Routledge & Sons,
1885; A. M. Baldwin.....\$475
665—"Works of Rudyard Kipling, 24 vols.,
Bombay edition, autographed, London,
1913-1917; G. Wells.....\$330
724—Complete works of Abraham Lincoln,
edited by John G. Nicolay and John Hay,
introduction by R. W. Gilder, 24 vols.,
extra illustrated, New York, no date;
G. Wells.....\$380
764—"The Manuscript Commonplace Book of
Charles Macklin"; Rosenbach company.....\$400
936—"Memoirs of the Life and Writings of
Alexander Pope," by William Ayre, 2
vols., London, printed by His Majesty's
Authority, 1885; Rosenbach company.....\$720
961—"Works of Charles Reade, first editions,
56 vols., London, 1851-87; Rosenbach
company.....\$550
1031—"Works of Sir Walter Scott with "The
Country of Sir Walter Scott" by Charles
S. Olcott, 51 vols., Boston, Houghton,
Mifflin & Co.; Rosenbach company.....\$400
1102—"Works of Robert Louis Stevenson,
Edinburgh edition, 28 vols., Edinburgh,
T. and A. Constable, 1894-98; Rosenbach
company.....\$500
1108—"The Iconography of Manhattan
Island," I. N. Phelps Stokes, 3 vols.,
New York, 1915-18; Mrs. W. Lloyd-
Smith.....\$300
1124—"R. S. Surtees, collection of first edi-
tions of his sporting novels, 6 vols., Lon-
don, 1853-88; Tate & Hall.....\$370
1253—"G. J. Whyte-Melville, first editions
of his writings, 53 vols., London, 1850-
79; G. Wells.....\$320

German Book Show in Rome

ROME—A German exhibition of
books here was opened in the presence
of persons prominent in political and
artistic circles. The speeches included
one by the German Ambassador.

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WORKS OF ART
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HERALDRIC CHINA GOING AT AUCTION

Crisp Collection of Chinese Porcelains With Thousand European Coats of Arms To Be Dispersed

LONDON—On March 8 and 9 there will be at Puttick and Simpson's, 47 Leicester Square, a noteworthy sale: that of the Crisp collection of Chinese porcelain with coats of arms.

This collection, which appeals as much to the enthusiast in heraldry as to the connoisseur in ceramics, dates back to the late XVIIth century when a certain school of artists connected with the imperial factory of King-te-chen devoted itself to the decoration of white-glaze porcelain with the arms of western buyers, the designs being provided by European agents.

From the first and rather crude products there developed specimens of great beauty of coloring and delicacy of treatment. In the Crisp collection are more than a thousand coats of arms emblazoned on various items, most of which form part of some tea or dinner set, such as was usually the object of the enameller's ministrations. Plates and tureens, mugs and bowls, cups and teapots are freely represented.

225 Canvases Assembled for Auction

Two hundred paintings and portraits by American and European masters chiefly of an older day, with twenty-five canvases by I. Mortimer Block, will be shown in the Metropolitan Art and Auction Galleries beginning on next Monday. The American artists represented in the collection are Albert Bierstadt, Eastman Johnson, Thomas Sully, Timothy Cole, George Inness and John Singleton Copley.

The Copley portrait is one of his early works, painted in this country and in a more romantic vein than that of his later canvases. It is a bust of Major General William Heath, showing that officer of the Continental Army in the Revolution bare-headed with his coat open at the neck, a red vest beneath giving a note of lively color to the otherwise low-toned canvas. The picture is signed with Copley's initials. When General Heath died at his birth-place, Roxbury, Mass., in 1814, he was the last of the major gen-

Billions for Art at Sale in Vienna

Private Gallery of Sixty-one Paintings, Including a Pettenkofen, Brings 2,500,000,000 Kronen

VIENNA—The auction of a private collection of sixty-one pictures realized 2,500,000,000 kronen, the greatest amount ever obtained at such a sale in Vienna. The feature was Pettenkofen's "Transport of Wounded," which brought 600,000,000 kronen. The price seems to be extraordinary, but in 1886 a collector in New York offered \$12,000 to Mr. Sedelmeyer, of Paris, then owner of this picture, but the latter declined the offer. The officials in Vienna had not given permit for exportation, and thus the object remains in Austria.

Other items of interest were Waldmüller's "Grandfather's Birthday," which reached 165,000,000 kronen; Grützner's "Prayer in the Cloister," 120,000,000; H. Herkomer's "The First Born," 130,000,000; a landscape by A. Schreyer, 105,000,000; a landscape by E. Schindler, 90,000,000; H. Bartel's "Fishermen," 66,000,000; Pettenkofen's "Poulterer," 64,000,000; R. V. Alt's "Rive degli Schiavoni," 40,000,000.

BRITISH ARCHITECTS AT AMERICAN SHOW

League's Annual Display Includes 700 Exhibits—Sculpture, Painting and Tapestries Win Prizes

In spite of the fact that there are more than 700 exhibits in the thirty-eighth annual exhibition of the Architectural League in the Fine Arts Building, the show does not appear as crowded as usual. The larger part of the display is on the walls in the four galleries in the form of photographs or drawings of projected or completed buildings, and of paintings and decorative panels in various media. The sculptures are mainly small works. The few pieces of furniture, glass and ceramics displayed add much to the general charm and dignity of the show.

An unusual feature is a large group of photographs of monumental and residential buildings by members of the Royal Institute of British Architects, the first show it has ever given in America. These are arranged in a "Court of Honor" in the center of the Vanderbilt gallery but they do not overshadow similar styles of buildings designed by American architects. Among the British exhibitors are Sir Edward Lutyens, Paul Waterhouse, Guy Dawber, Ernest Newton, J. Gilbert Scott, Newes & Davis, J. Edwin Cooper and Sir Charles A. Nicholson.

Among the plans for projects, and photographs of completed buildings, are the prize-winning drawings for the Chicago Tribune building by John M. Howells and Raymond Hood; various residences designed by Dwight James Baum, of Riverdale, N. Y., who won the league's medal for architecture; garden views by Harold Hill Blossom, of Boston, who won the medal for landscape architecture; Arnold W. Brunner's admirable model of the chapel of Denison University; the models for two country club houses by Roger H. Bullard; Howard Greenley's charming XVth century gallery in the Widener house in Elkins Park; Helme & Corbett's plans for the George Washington Masonic National Memorial, and Charles Wellford's landscape gardening work at Charles M. Schwab's estate at Loretto, Pa.

Sculpture exhibits include the Eugene Field memorial, which has place of honor in the Vanderbilt gallery, by Edward McCartan, winner of the prize for sculpture; one of Leo Lentelli's finials for a Pittsburgh bridge, a detail from Robert Aiken's Camp Merritt memorial, Robert Baker's "Peace," Mabel Conkling's "Romance," Paul Fjelde's "Champion," Eli Harvey's "Lion Recumbent," Albert Jaegers' realistic seated figure of Monsignor Stein, and the charming little porcelain figures by Mrs. George Oakley Totten, Jr. In this division is also the mausoleum door designed by James No-

velli, who was awarded the Avery prize for sculpture for an artist under thirty years of age.

Decorative paintings, the prize for which was awarded Edward Simmons on the basis of consistent performance, include one of his decorative panels and two drawings; several of E. H. Blashfield's studies, three by D. Putnam Brinley, an "Early History of Greenwich" by F. Dana Marsh, a notably handsome flower panel by Dorothea M. Litzinger, and various designs by Arthur Crisp, George Davison, Gardner Hale, Georgia Braun Harbeson, Henry Reuter Dahl and Taber Sears. Among tapestry and other fabrics is a "Romeo and Juliet" tapestry from the Herter looms, which was awarded the medal for craftsmanship, a tribute to Albert Herter, who designed the work in 1914. There are also examples by Ruth Green Harris, H. V. K. Henderson, Ethelyn Stewart and Salscia Bahnc.

Stained glass designs are shown by the Locke Decorative Company, Charles J. Connick, Nicola D'Ascenzo, Joseph Lauber and the Tiffany Studios. There are ship models by Henry B. Culver and Anton Rudert; turniture by the Kensington Company; wrought-iron work by Samuel Yelin and Kantack, Heath & Warman; screens by Harry L. Hoffman, Robert W. Chanler and F. Edwin Church, and overmantels by Israel Doskow, Wallace Weir Fahnestock, Herbert Meyer and William Laurel Harris.

The Academy room has been given up to the display of the work of the students at the American Academy at Rome. Their exhibits include many prize-winning designs of competitions held last year. The exhibition will continue until Feb. 24. It is free to the public on Mondays.

California by a Californian

Armin Hansen's pictures are paintings of California by a Californian, and they have a quality of intimacy with his subject that no artist can infuse into a casual impression. The paintings, which will be at the Milch Galleries until Feb. 10, are from the vicinity of Carmel and Monterey and most of them are of the sea.

Strangely enough many of these have something of an Old World atmosphere, because his subjects are the foreign fishermen, many of them Sicilians, who have by no means lost their identity in coming to alien shores. Many of them still use lateen sails, as in the "Sardine Fishermen," a picture of deep contrasts, showing a harbor dotted with boats and, on shore, the returning fishermen silhouetted against the ruddy evening light.

Mr. Hansen is by no means afraid of color as shown by his painting of a red-shirted fisherman with the tiller in his hands towering above an even redder hatchway of his boat, with a brilliant blue sea for a background. The Sicilians frequently paint their boats in bright colors, and in this instance the painter has achieved a *tour de force* in his painting of the broad stretch of red which ex-

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tends across his canvas. An exceptional painting of a choppy gray water, "Seaward," is treated broadly and with assurance.

Georgia O'Keefe, Individualist

Alfred Stieglitz' exhibition of Georgia O'Keefe's oils, water colors and pastels at the Anderson Galleries, lasting until Feb. 10, includes 100 pictures. There are no titles, the catalogue being given over completely to a foreword by Miss O'Keefe and an extract about the artist from Marsden Hartley's "Adventures in the Arts."

Miss O'Keefe says that she paints the way she does in order to say what she wants to, things for which she has no words. With this much from the artist, it would seem foolhardy on the part of a critic to try to put into words what her pictures are about. This does not mean that all of her pictures are so abstract that the subject can only be guessed at. There is a series of zinnias, painted with simplicity and an air of being dead in earnest on the subject of presenting a zinnia, its roundness, its spotty petals, in the most direct and adequate terms.

There are also paintings of apples, some that are simply apples, and others that seem to have moods of their own. One group flauntingly brilliant and another that might be Dead Sea fruit. Other paintings are decidedly abstract. And yet one of these that seemed to bear no relation to natural forms was explained to be a painting of a lake, "on end," in which position, however, it seems to the casual observer merely an arrangement in form and color.

Art Auctions and Exhibitions AMERICAN ART GALLERIES

(Madison Avenue, block 56th to 57th Streets.)

February 8, afternoon—Animal bronzes by Anne V. Hyatt, and works in bronze by H. A. MacNeil, J. L. Gerome, Louis Totten, Alfred Lanz and Solon H. and Gutson Borglum; paintings by Arthur Wardle, J. L. Gerome, Antonio Mancini and other artists including a portrait of Thomas W. Lawson and a self portrait by the latter artist; a unique collection of sculptured elephants from one inch to five feet high in bronze, ivory, silver and porcelain, together with silver and ivory tankards, a massive silver punch bowl and cups—to be sold by order of Horace T. Fogg and William A. Burton individually and as trustees of the property of Thomas W. Lawson, Esquire, of Boston and "Dreamworld," Egypt, Massachusetts. On free view from February 3.

February 8, evening—American paintings, including specimens by Bellows, Jonas Lie, William M. Chase, Blakelock, Davies, Dainoffield, Dewing, Hassam, Inness, Max Kuehne, LaFarge, Luks, Homer, Troyon, Theodore Robinson, Twachtman, Ryder, Walker, Charles A. Winter, Weir, Wyant, Schilling, Marin, Bryson Burroughs, curator of paintings of the Metropolitan Museum and other contemporary and recent painters—consigned by N. E. Montross of the Montross Galleries of New York City. On free view from February 3.

February 9, afternoon—Old world antiques from the private collection of Carl Winkler, Esquire, of Berne, Switzerland, and comprising carved oak and walnut furniture including an Italian marriage coffer and an oak folding Florentine chair from the Sir Alfred Beit collection, and a beautiful suite of Aubusson tapestry chairs and sofa; needle-pointed velvet copes, chasubles, covers and two large XVIII century baldachins with pastoral figures in point St. Cyr; Persian rugs, in particular an Ispahan Rose-du-Barry carpet of the XVIth century and a smaller Ispahan rug, both of superlative color and pattern; Gubbio, Caffagiolo and Urbino majolica plaques and dishes; numerous Frankenthal, Ludwigsburg, Höchst, Volstadt, Copenhagen and Saxony figurines and groups, sculptured statuettes and bas-reliefs; silver, crystals and enamels; clocks, candelabras and other art objects; and very important Flemish

and Brussels tapestries, including a remarkable set of four XVIIIth century Brussels tapestries of the "Eucharist" series (13 in all) woven by Van den Hecken after cartoons designed by Peter Paul Rubens in 1627 for the Infanta Isabella of Austria, two of which are in the Louvre and four others in the collection of the Duke of Westminster. On free view from February 3.

ANDERSON GALLERIES
(Park Avenue and 59th Street.)

February 5 and 6, afternoons—Literature of the early American Far West.

February 7, evening—Drawings, collection of Victor Roeh, of London.

BROADWAY ART GALLERIES
(1692 Broadway.)

February 8, 9 and 10, afternoons—Paintings, bronzes and other works of art, property of Edwin T. Tiffany.

CLARKE'S
(42 East 58th Street.)

February 8, 9, and 10, afternoons—American glass and furniture, property of Harry Lees.

METROPOLITAN ART AND AUCTION GALLERIES
(45-47 West 57th Street.)

February 8, 9 and 10, afternoons—Panoramic room from the Warwick House, period furniture, tapestries and other artistic furnishings.

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ELIHU VEDDER

With the death of Elihu Vedder in Rome on January 29 there passed a great figure in American art, and this although he had made his home in the capital of Italy for fifty-five years. It was Vedder's unique fate to become most widely known to Americans and most admired by them through the series of illustrations that he drew in 1884 for Edward Fitzgerald's translation of the *Rubaiyat* of Omar Khayyam. The imaginative fancies, the superb drawing of these illustrations made an extraordinary appeal to his countrymen, such as had rarely happened up to that time, and it is a compliment to this series of drawings, very justly deserved, that their appeal still holds, not alone in this country but among artists abroad who always speak with profound admiration of Vedder as an artist and a man.

In the circumstance of the age in which he began the study of painting, which was in the fifth decade of the last century, and of his going to Rome to take up his permanent residence when he was thirty-one years old, it was natural that his style should have been markedly classical, although the titles of his works reflect the poet that he was, as may be gathered from "The Pleiades," "Fisherman and Djinn" and "The Lair of the Sea Serpent." Living in Rome never separated Vedder in spirit from his native country, for he maintained his membership in the Mural Painters' society, the Century Association and the National Institute of Arts and Letters. He had been a National Academician since 1865.

Elihu Vedder was practically the last living link with an age of American painting that produced some figures who will abide long in the story of American art. But none of the men of that time grew to have such distinction as his for the imaginative quality of his work.

PRICED CATALOGUES

Since THE AMERICAN ART NEWS began the editorial advocacy of the more general adoption of the plan of issuing priced catalogues in dealers' galleries and in public galleries where the larger art associations hold their exhibitions, there has been a marked and gratifying response to its suggestion. Abroad, the Independent Society of Paris is to issue a marked catalogue for the first time at its forthcoming show which will open on Feb. 9. The catalogue of the exhibition of American paintings shown in Toronto by Mrs. Albert Sterner was a priced catalogue. Now the new local organization of artists calling themselves the Cosmopolitans is holding an exhibition called "The Hundred Dollar Show" at which the prices are given in the catalogue, no painting or other work being

Pennsylvania Museum Finds It Has a Pieter Breughel Adoration



"ADORATION OF THE MAGI" IN THE PENNSYLVANIA MUSEUM

By PIETER BREUGHEL

That the Pennsylvania Museum has been sheltering a distinguished art angel unawares for the last forty years has just been made known through the recent identification of an unattributed painting as an "Adoration of the Magi" by Pieter Breughel the Elder. Presented in 1883 by Mrs. H. B. Moore, the canvas had hung in an obscure position, soiled but in excellent condition. Seeing a painting of the same subject by the elder Breughel in the Royal Museum of Fine Arts in Brussels last summer, Arthur Edwin Bye, of the museum staff, became particularly in-

terested in the picture in his own institution and had it cleaned and revarnished. It resembles more closely the picture he saw in Brussels than a copy which is in Antwerp and there attributed to Pieter Breughel the Younger. The painting is forty-eight by sixty-two inches.

Writing of the discovery of the Philadelphia example, Mr. Bye says: "The composition is practically complete, its coloring is that of the master, and its condition excellent." He also declares that from the picture in the Pennsylvania Museum, more than from any of the other known originals or copies, "we are

able to appreciate the elder Breughel's conception, considered in a religious sense. . . . This strange pageant is treated very seriously. . . . We are reminded that this is a strange story here illustrated. Three kings from the Far East have come to pay tribute to a humble child, born in a stable. Naturally the whole village comes out, in curious wonder. It is a quiet throng—awed by the mysteriousness of the occasion. There is scarcely a face or a gesture which does not show the group consciousness of the idea Breughel makes us join in the general curiosity."

marked at more than one hundred dollars.

This organization announces that it was moved to hold this exhibition, which was opened in the Babcock Galleries on Feb. 1, through the success of a popular priced show recently held at the Carnegie Institute in Pittsburgh. The wisdom of young painters in offering their works at low prices has been urged by THE AMERICAN ART NEWS in its editorial columns. The recent success of the Pittsburgh show, taken in conjunction with the many low-priced pictures and sculptures sold at the recent display of the New Society of Painters, proves how practical this plan is.

Elsewhere in this issue we report that Joseph Pennell alone, of the artists exhibiting with the New Society, sold eighty etchings, thirty lithographs and

four water colors, these ranging in price from \$15 to \$100. Jerome Myers sold six etchings and two lithographs at prices ranging from \$10 to \$15, aside from one painting at \$500. Timothy Cole sold fifty-four wood engravings at \$10 each, and George Bellows, fifty lithographs and ten drawings, the prices of which were not made public although it may be assumed they were not more expensive than Pennell's. More remarkable still was the sale of fifteen of Chester Beach's small bronzes at prices ranging from \$40 to \$100, sculpture being less in demand by visitors at public exhibitions than almost any other form of art.

The lesson to be learned from the many individual sales made at the New Society's show, to confine ourselves to a local illustration, is that visitors to art

shows will buy pictures and bronzes if they are low-priced. It may be argued that this kind of art does not "pay." But if artists as well known and such "best sellers" as Pennell, Bellows and Beach find it worth while to offer their works at such prices as those quoted, surely less well-known painters should find it profitable to follow their example. The history of art shows that every famous artist began selling his works at low prices. There can be no disgrace or disadvantage in following in their train. In fact every picture or sculpture that an artist sells is a constant and desirable advertisement for him. And advertising is another thing that "pays" and pays well. Every young painter and sculptor is following wise and practical counsel when he offers his work at low prices rather than at high ones.

STUDIO NOTES

Wilfred de Glehn, English portrait painter, and Mrs. de Glehn have arrived in this country and are staying with Mrs. de Glehn's sister, Miss Lydia Field Emmet. Mr. de Glehn has a number of portrait commissions to execute here.

Carolyn C. Mase sailed for New Orleans on Jan. 27. She expects to paint in that vicinity for two months and will later go to northern Mexico.

Howard Chandler Christy has just completed a full-length standing portrait of Mrs. Roland French, wife of Captain French of the British army and a daughter of the late Robert J. Wynne, postmaster general in President Roosevelt's cabinet. Mrs. French was painted against a formal garden background against which her face stands out, together with her blue-and-gold evening dress, which loses none of its luxury in its translation to Mr. Christy's canvas.

Edward C. Volkert has been elected to life membership in the National Arts Club, New York.

Louis Ritman, formerly of Chicago, but recently a dweller in Paris, is leaving France shortly with a group of his paintings, which he intends to exhibit first in New York and later in Chicago.

Hunt Diederich returned to New York last week after spending two years in Germany. He has taken a studio in Macdougall Alley, where he expects to execute a number of commissions during the remainder of the winter and spring.

At his studio, 53 East 59th St., Theodore Spicer-Simson has recently completed a portrait bust of Theodore Dreiser and

one of Sherwood Anderson, which are the beginnings of a series of American authors' portraits, and which later will serve to illustrate his book now in the making, on the writers of America and their relation to sculpture. He left New York on Monday for Miami, where he is commissioned to model portraits of two New Yorkers.

At her studio, 7 East 12th St., Louise Upton Brumback gave a costume dance and supper to nearly 200 guests on Jan. 27. Among those present were Mr. and Mrs. Robert Henri, Mr. and Mrs. John Sloan, Hunt Diederich, Herndon Smith, Jane Peterson, Mr. and Mrs. Charles Winter, Robert Baker, Mr. and Mrs. Spicer-Simson, Leon Kroll, Mr. and Mrs. Frank Dudensing and Michel Jacobs.

At his studio, 20 East 82nd St., Henry Caro-Delvaile has recently completed a series of decorations which differ materially from anything he has yet attempted inasmuch as they are spiritual and mysterious in character. He intends to hold an exhibition in Paris of these and other recent murals.

The Cosmopolitan Society, who have agreed to offer three works every year for prices not exceeding \$100 each, are giving a reception and tea today from 3 to 6 at the Babcock Galleries, where they are holding their first annual exhibition.

At his studio in Brooklyn, F. Wellington Ruckstull is at work upon a war monument, "America Remembers," for Stafford Springs, Conn.

Ida Maynard Curtis has located in the Sherwood Studios. She is at home Thursday afternoons.

An oil portrait of the late Horace Fletcher, "the food economist," by Stanley Middleton, has recently been pur-

chased and presented to Harvard University. Mr. Middleton has just completed a portrait of Magistrate W. Bruce Cobb of the Traffic Court.

Samuel Theobald, Jr., and Elizabeth Sturtevant Theobald have given up their home on Staten Island and taken a studio at 60 West 50th St.

Lucile Howard has just finished a commission from a former member of the A. E. F. which she went to France to execute.

Alice Judson has sold her picture, "The Sword Fishers," recently exhibited at the Carnegie Institute, Pittsburgh, to a New York collector.

Charles P. Gruppe will exhibit a group of pictures under the auspices of the Grand Rapids Art Association Feb. 7 to March 5, and will show the same pictures at Richmond, Ind., March 18 to April 1. Mr. Gruppe will visit Holland next summer.

Theodore J. Morgan is holding a one-man show at the Carper Galleries, Detroit, and another group of his pictures is shown at the Conklin Gallery, Aurora, Ill. On Feb. 26 a group of twenty-five of his pictures will be shown at the Thurber Galleries, Chicago.

Lady Byng, wife of the Governor General of Canada, is among those whose portraits have been painted by Dickson Patterson, R. C. A. Other portraits which he has painted recently in his studio in Montreal are those of the Duchess of Devonshire and the Duchess of Connaught. All of these were done on order of the Canadian Pacific Railway for the Royal Alexandra Hotel, Winnipeg, Man., in continuation of a series of pictures of the wives of Canada's governors general.

ELIHU VEDDER DIES IN ROME, AGED 87

Born in New York, the Artist Lived Most of His Life Abroad—Represented in Many Museums

Elihu Vedder, painter, author and illustrator of Omar Khayyam's "Rubaiyat," died in Rome on Jan. 29 in his eighty-seventh year. His body was buried in the Protestant cemetery there with those of other members of his family and near the tombs of Keats and Shelley. He left all his property to his daughter, Anita, who nursed him through years of illness.

Mr. Vedder was born in New York on Feb. 21, 1836, a descendant of an old Dutch family. He studied art first under T. H. Mattison at Sherburne, N. Y., and when twenty years old went to Paris and studied in the atelier of Picot. He later spent some time in Florence and Rome and returned in 1861 to New York, where he remained five years. He then went back to Paris for a year and thereafter made his home in Rome, paying an occasional visit to America. In 1869 he married Caroline E. B. Rosekrans, of Glens Falls, N. Y. She died in 1909.

Mr. Vedder's murals include five panels in the Library of Congress in Washington and one in Bowdoin College. His "Greek Actor's Daughter" was shown at the Centennial Exhibition in Philadelphia in 1876. He is represented in the Metropolitan, Brooklyn and Boston Museums, and in the Carnegie Institute. His latest literary work was a volume of verse, "Doubt and Other Things," recently off the press. He was made a National Academician in 1865, and was a member of the American Society of Mural Painters, the American Academy of Arts and Letters and The Century Society.

HOMER LEE

Homer Lee, engraver and painter, died at his home, 551 West End Ave., in his seventy-fourth year. Born at Mansfield, Ohio, the son of John Lee, who was also an artist, he studied under his father for a number of years, and later went abroad to study.

He designed the arms of the United States which surmounted the American pavilion at Vienna. The French government bought his picture "Building the Skyscraper," exhibited at the Paris Exposition in 1900 and which received honorable mention. He received a bronze medal at the Charleston Exposition. He was the president and founder of the Homer Lee Bank Note Company, and was a member of the Salmagundi and the Lotos Clubs.

Will Bring "Bon Bock" Here

(Concluded from page 1)

soon be brought to New York for exhibition in the Wildenstein Galleries.

"Le Bon Bock" is a large picture, approximately 4 by 5 feet, and it was first shown at the Paris Salon of 1873. Later it became a part of the Faure collection, and after a number of years was acquired by a collector in Berlin. The name is the slang term for beer in Paris, and the portrait of the man seated at a café table is that of Belot, a well-known engraver of the time. He is shown as large and rotund, and with a full beard. He has a pipe in his mouth, while with one hand he holds aloft a foaming glass of beer. No other figures are in the picture, and the café is indicated only by the table and the atmosphere.

Women Painters and Sculptors

Dine Leon Bakst and Miss Beaux

The National Association of Women Painters and Sculptors gave their annual dinner at the National Arts Club, at which Leon Bakst was the guest of honor. Emily Nichols Hatch, president of the Association, was a success as toastmistress.

Bakst spoke of his acquaintance with Adelina Patti in his early youth and of her influence upon his subsequent career as an artist of stage designs. Cecilia Beaux told of her experiences in Belgium during the painting of her portrait of Cardinal Mercier and President Agar of the National Arts Club spoke entertainingly of art in general.

A score of artists, men and women, came to pay their respects to Mr. Bakst and Miss Beaux. Among them were Constance Curtis, Charles and Alice Beach Winter, Bertha Menzler Peyton, Elizabeth S. Theobald, May Fairchild, Olive Black, Theresa Bernstein, Howard and Cornelia Hildebrandt, Eva L. Carman, Susan M. Ketcham, Blondelle Malone, Susan Ricker Knox, Harriette and Birdaline Bowdoin, Carolyn Mase, Maud Mason, Edith Penman, Jane Peterson, Agnes M. Richmond, Elizabeth Hardenberg, Julie Morrow, Mabel Welch and John Delbridge.

JAMARIN

RARE ART-WORKS & OLD MASTERS

15, AVENUE DES CHAMPS-ELYSEES
(ANCIEN HOTEL DU DUC DE MORNAY)

PARIS

PARIS

Increasingly organizers of exhibitions find it necessary to give some kind of purpose and limitation to the scope of picture displays, in short to "hang them on a peg" of some kind. "Music and the Dance" was, for instance, the subject-matter of a little show held in M. Jean Charpentier's handsome "hotel" at 76 Faubourg Saint Honoré in aid of the widows and orphans of the war and of Mme. Rachel Boyer's Union des Arts. Many collectors had charitably contributed suitable works from their galleries, among these the Duchesse d'Uzès, Baronne Henri de Rothschild, Princesse de Poix, Marquise de Ganay, Mme. Litvinne and Mme. Ganna Walska-McCormick, as also several dealers including MM. Trott, Wildenstein, Hodgkins and Paulme.

The XVIIIth century was, as may be expected, much to the fore, the topic being one so intimately associated with that amiable period. Fragonard led the way, followed close by Lancret with a beautiful "Concert dans un Parc," by an anonymous author of a very fine portrait of Couperin; by Pater and by Bonaventura, a worthy disciple of Watteau. The portrait of the man-dancer "Citizen Vestris II" by a woman artist called Adèle de Romance Romany, which was shown at a Salon in 1795 and belonged to the Ganay collection, made a reappearance here while one of the finest items, a lute player, was by an unknown painter of Rigaud's school.

Contemporary times were responsible for Manet's "Spanish Dancers" lent by M. Durand-Ruel, different Renoirs, Degas, Lautrecs and Forains, and Lemordant's brilliant sketch for the ceiling in the

Theatre of Rennes. Numerous prints by or after Janinet, Watteau, Rowlandson, and Lavreince, and some interesting sculpture, notably Houdon's bust of Gluck, so reminiscent of Beethoven, and a careful selection of antiques, and also tapestries, books, manuscripts and instruments contributed their share to a suggestive little display.

The Neo-Impressionists with M. Paul Signac for their spokesman very loyally credit Constable with having opened the door to light, air and color in landscape painting. A new group has sprung into being whose formula seems to be, not a development of the Englishman's method but a direct return to it. Of these Claude Rameau, whose work was recently reviewed in these columns, and Seevagen appear to be conspicuous exponents. Clarity, limpidity and honesty not confined to the bleaker aspects of nature and the dirtier colors on the palette, according to the usual run of realists, are the chief articles in their creed. MM. Rameau and Seevagen—whom it is very difficult to dissociate although it be a display of the latter's (at Marcel Bernheim) which incites these remarks—paint pictures the size usually adopted by Claude, Constable, Gainsborough. They can, therefore, sustain their own effort, while the spectator can give his sustained attention to the result. Certainly the Salons have been responsible for this spreading on the part of artists in the dimensions of their canvases as also in the loudness of their coloring. MM. Rameau and Seevagen have found a device for producing pure and exquisite colors which are not the chromatics of the brass band. It is this quality which brings them so particularly into line with the afore-mentioned Constable. Several of MM. Rameau's pictures have been taken for different American exhibitions and galleries of late.

A recent auction sale of British, Span-

ish and French pictures gave the following results: Ramsay, portrait of Lady Cognan and daughter, 8,300 francs; Pickering, portrait of the Duchess of Bolton, 6,000 francs; Goya, "Les Fous," 4,850 francs. These paintings fell at prices below the estimations.

Recently I came across a most curious and interesting little book which I think art lovers who are at the same time readers of French should know. It is an explanation of the allegorical significance of the principal Greek and Roman art works in the Louvre (Antoine Monnier: "L'Art Sacerdotal Antique" published by Lachize, 127 Boulevard Voltaire, Paris). Some hundred works are analyzed, not in their plastic character but in their allegorical meaning. Here is one of the simpler definitions:

"Cupid and Psyche: This group shows Psyche, kneeling and imploring Cupid to serve her for body (code, codex) and join her in a common cause for the salvation of humanity and the glory of God. Cupid appeals to the senses, Psyche appeals to the mind. Psyche suffers from the humiliations of the physical nature. Psyche is the doctrine of eternal youth, for there is no limit to the revelations of the soul in the works of the Creator. Cupid has birds' wings (the pen of literature). Psyche has the subtle, transparent wings of the butterfly, the wings of metempsychosis. The earthly caterpillar creeps but later, changed into a butterfly, takes flight. Metamorphosis through metempsychosis is the sense of this group. Here again we find 'the marriage of the temporal with the spiritual', etc."

Those who are not convinced by the theories expounded should, at least, find them worth examining. There are no redundancies, but the system shows unity and logic.

Berlin

The opening of new exhibition rooms of the Bachstitz Gallery was a much-heralded event. The large and beautiful rooms are especially fit for exhibition purposes. They contain exceedingly valuable furniture, carpets and tapestries. Art and craft objects of antiquity and of the Middle Ages are shown in settings of distinction. Among the pictures a Van der Velde is a remarkable acquisition. It is a marine with a man-of-war in the foreground. The companion picture is in the Ryks Museum in Amsterdam. A charming interior study by Chanterau, a contemporary of Watteau, is a delightful achievement. Landscapes by Van Goyen and Everdingen are interesting pieces.

—F. T.

LONDON

I do not know whether in America artists classify themselves according to political bias, but in Scotland there lately was held a Socialist Art Exhibition, whereat the exhibits were mostly from the brush of factory workers belonging to Glasgow. I am told that in the majority of cases the works are hampered by the obvious want of art education on the part of the artists but that the pictures on the whole possess a force and purpose which many another type of exhibition might envy. Perhaps, proceeding on these lines, we shall one day have a "Free Trade Art Show" or "a Teetotalers' Exhibition of Sculpture." One can imagine all manner of inspiring themes for the latter.

We are likely before long to see a great advance in the salesroom prices fetched by the Spanish old masters since the recent decree of the Spanish government prohibiting the sale of all works of art belonging to cathedrals, monasteries and other institutions of a religious character will drastically reduce the source of supply. This, however, is rather a case of shutting the stable door after the theft of the horse, for the poverty of the owners has led to the loss of many of the most valuable of their treasures at prices that have been practically negligible. It is probable that in the future, notable works will be relegated largely to the Spanish museums.

The winter exhibition of decorative art at the Royal Academy takes one back to the days of the old Arts and Crafts Movement. Although the more ambitious portion of the show is occupied with wall paintings and sculpture, on the whole one is not struck by the originality displayed. Charles Sims has designed on a large scale a panel depicting the "Crafts," but the partly clad figures seen in it in prosecution of their work leave one cold, as mural decoration so often does when there is no ardent conviction behind it to arouse enthusiasm. In allegorical themes a certain amount of effort is required on the part of the spectator to interpret the artist's meaning, and unless the latter provides a direct stimulus in this direction (a man like Frank Brangwyn, for instance, can achieve this), the result is prone to be weariness. Graceful, rhythmic arrangements of lines and planes do not suffice, neither does harmonious coloring nor skilful grouping. Mrs. Sargent Florence, both in her tapestry designs and in those for wall adornment, shows a surprising force and masterly knowledge of composition. She

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is a good deal more arresting in her compositions than the majority of her contemporaries.

The pottery exhibits are as encouraging as any. Good form, fine glazes, soft colors are the dominant notes of several of the bowls, ornaments and dishes. The modern furniture is sound in construction but shows a tendency to err on the side of the self-conscious. The textiles include good designs expressed in simple styles and clear tints. Perhaps the most interesting of all is the room devoted to Alfred Stevens' cartoons, purchased by the Academy recently.

A new proviso in relation to the sale of old paneling was made when that from Drayton Hall was dispersed recently. It was stipulated by the vendor that should any secret drawers or cupboards be discovered in the paneling, the contents should remain the property of the original owner. This, of course, was inspired by the fact that on several occasions, XVIth century paneling such as this has been found to conceal valuable papers, coins and jewels, hidden in the troublous times of that epoch, and that the vendor has had no means of making good a claim.

The Society of Graphic Art is showing its veneration for Charles Keene by giving greater prominence to his work than to that of modern members, at the exhibition now being held. There is no doubt that he exercised a great sway over those who followed him, and it is interesting to be able to trace the development for which he is responsible.

—L. G.-S.

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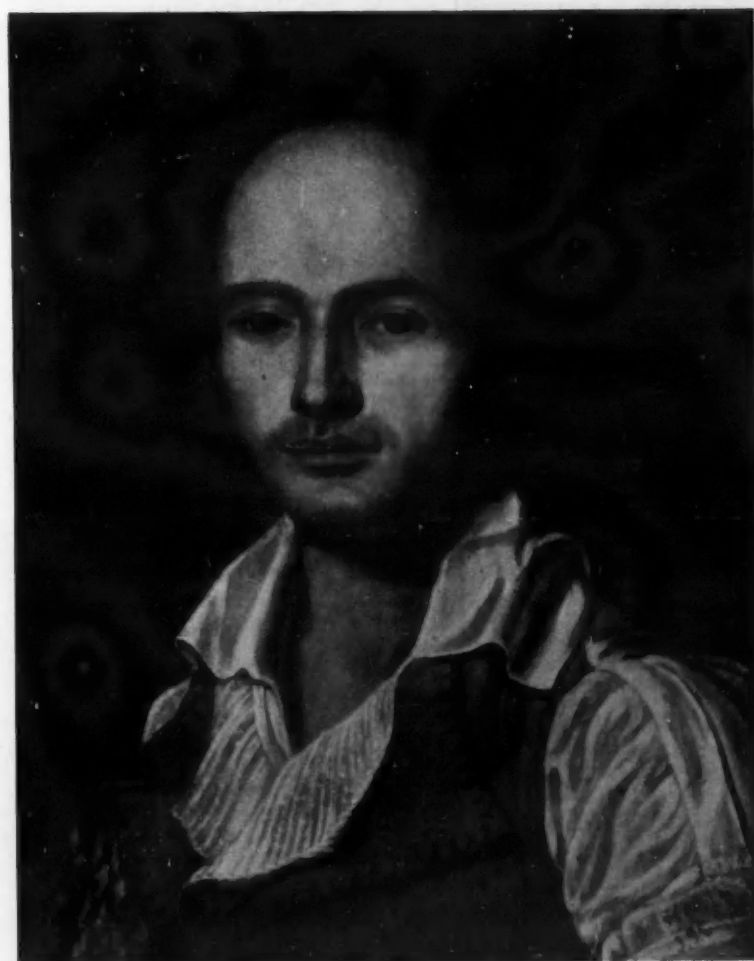
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NEW YORK

LOS ANGELES

The Potboiler Gallery, conducted by Sigurd Russell, was opened with *eclat* in the Egan Little Theater Building last week. It frankly advertises itself as a place for sales, and of course everyone who knows how to paint a little more than creditably is made welcome "without benefit of jury." Several well-known painters are represented. Among the canvases hung are those of Francis C. Kirk, Otis Williams, Lee O'Neill, Alexander Zelenko, Luvena Buchanan Vysek, Marion Sprunck, George Fisher, F. Carl Smith, Desmond V. Rushton, Maurice Guenot, Mabel Alvarez, Edouard Vysek, Celeste Withers, William Lees Judson, John W. Cotton, George F. Fay, R. H. Douglas, Arthur Turner Foster, Giles Borbridge, Anna Helga Hong, Edward Langley, Ella Hotelling Tanberg, John Hubbard Rich and Anna Zelenko.

Arthur H. Millier, a young etcher of talent, has been made curator of the new permanent gallery devoted to etchings at Cannell & Chaffin's. The room will be opened in a few days with etchings of the first order, including examples of Rembrandt, Dürer, Whistler, Haden, Zorn, Millet, Corot, Lepere, D. Y. Cameron, Muirhead Bone, James McBey and Frank Brangwyn.

An exhibition of twenty landscapes by Guy Rose, some from California and some from France, opened the new gallery that Earl Stendahl is conducting in the Hotel Vista del Arroyo, Pasadena. Rose lived and worked at Giverny several years, a neighbor and friend of Claude Monet, and a few of the pictures are of that district. The artist had a stroke of paralysis a year ago, due to white-lead poisoning, and his friends and admirers are rallying to support his courage and confidence.

The California Art Club's sale of pictures for its building fund yielded \$4,000. On the closing day Jack Wilkinson Smith acted as auctioneer, and not a picture remained on the walls of the temporary gallery in West Seventh St., when he ceased talking.

Ten painters of Southern California will hold an exhibition at the Artists' Co-operative Galleries, New York, from Feb. 10 to March 10. They are Carl Oscar Borg, Alson Skinner Clark, John W. Cotton, Henri De Kruij, Jean Mannheim, Hanson Puthuff, John Hubbard Rich, Jack Wilkinson Smith, Orrin White and Max Wiczorek. —A. A.

San Diego, Cal.

Small paintings by Datus Ensign Myers have been on view in the bridge room of the San Diego Museum in Balboa Park during January. All but a portrait of himself are landscapes, but these represent Oregon, his native state; the Ozark mountains and Connecticut. Mr. Myers has brought his family from Chicago to live in San Diego. Mrs. Myers is a portrait painter.

In the main gallery is a collection constituting the third annual exhibition from the Cannell & Chaffin galleries in Los Angeles. It includes paintings by Carle J. Blenner, George Elmer Browne, Anna S. Fisher, F. Luis Mora, Glenn Newell, Edward H. Pothast, Hovsep T. Pushman, William Ritschel, Chauncey F. Ryder, Robert Spencer, Harry A. Vincent, W. Elmer Schofield, Marion Kavanaugh Wachtel, Jack Wilkinson Smith, Dana Bartlett, Hanson Puthuff, Alson Clark, F. W. Cuprien, John Hubbard Rich, Clyde Forsythe, Orrin A. White, Max Wiczorek and Elmer Wachtel.

Seattle

The eighth annual exhibition of works in oil, water color and pastel, and of miniatures and sculptures by artists of the Pacific Northwest will open at the rooms of the Seattle Fine Arts Society on Feb. 3 and will continue until March 15.

During January there was an exhibition of wood engravings by Henry Wolf, to which a note of color was added by oil paintings by students of the Chester Springs Summer School, Pennsylvania. The paintings were mostly landscapes done in Impressionist style. An exhibition of work by students of Pratt Institute, New York, was shown in December together with examples of the work of the Rhode Island School of Design and oils by Peter Alfred O. Rolls, some etchings by Roi Partridge and some wood block prints by W. J. Rice. —A. M. S.

CHICAGO

The twenty-seventh annual exhibition by artists of Chicago and vicinity opened at the Institute, Feb. 1, to continue until March 11. At the same time and also at the Institute, the thirteenth annual exhibition conducted by the Chicago Society of Etchers is being held. For the first-mentioned show, the jury on paintings is composed of Karl A. Buehr, Edgar S. Cameron, Charles W. Dahlgreen, Frank V. Dudley, Frederick F. Fursman, Lucie Hartrath, Carl Hoeckner, Rudolph Ingerle, C. Raymond Jonson, Alfred Juergens, Carl R. Krafft, Albert H. Krehbiel, John W. Norton, Pauline Palmer, Agnes Squire Potter, H. Leon Roecker, Gordon St. Clair, Walter Sargent, Leopold Seyffert, Laura Van Poppelendam and Rudolph Weisenborn. On sculpture: Richard W. Bock, Hester Bremer, Albin Polasek, Nellie V. Walker and Emil R. Zettler. In all there will be seventeen prizes, consisting of two \$300 prizes, one \$250, five \$200, one \$150, four \$100, two \$50, one purchase prize and one silver medal.

For the exhibition of the Chicago Society of Etchers more than 600 etchings have been received from various parts of the United States, England, Canada, France, Italy, Austria and Sweden. The jury consisted of Frank W. Benson, Charles L. Willimovsky, Thomas E. Tallmadge, Ralph Fletcher Seymour and Beatrice S. Levy. Among the English exhibitors are Sir Frank Short, Martin Hardie, George Soper, Eileen Soper and Leonard Squirrel. The jury accepted 236 prints for exhibition. The Logan prizes, totaling \$100, will be awarded.

Anderson's Galleries are showing the works of Herman Dudley Murphy and Nelly Littlehale Murphy. Mr. Murphy is represented by several figure paintings, along with three walls of landscapes in both oil and water color. Mrs. Murphy's water colors in the next room include a variety of subjects which are largely decorative. She paints flowers, gardens and tropical scenes in a most attractive way.

The Williams, Barker & Severn Co. have opened an establishment in a former residence at 120 E. Pearson St., one door west of the Lake Shore Drive. Antiques, tapestries, ivories, paintings, petit points and interior furnishings from the estates of the Duc d'Avray and the Marquis de Quincize have been put on display.

An exhibition of portraits of Whistler and original drawings by Whistler, loaned by Walter S. Brewster to the Arts Club, has caused a revival of interest in the work and life history of the artist. More than thirty portraits and caricatures are shown. His etched self-portrait, "Whistler with the White Lock," and William Hole's etching after the self-portrait are among the striking exhibits. Walter Greaves' pencil sketch, "Portrait of J. MacNeill Whistler as I Knew Him," (1870-1875), and Finch Mason's original pencil, wash-and-chalk drawing, "Jimmy en Fête: a sketch at the Eton-Harrow Match in the Eighties," and Maurice Griffenhagen's pen drawing of Whistler standing in conversation with a group of men, are very characteristic.

Barry Faulkner's sketches for the decorations of the Cunard Building, New York, and other water colors and designs by him are hung in the adjoining room with drawings and models by Eric Gugler, including illustrative material relating to Mr. Gugler's plan for a new approach to St. Peter's in Rome and the Thrasher and Ward Memorial in which Paul Manship and Faulkner collaborated.

Among the first exhibitions in dealers' galleries for 1923 is an educational exhibit of "Thirty-nine Centuries of Cotton Development" arranged by Carson Pirie Scott & Company. There are more than 350 separate items, including fabrics several thousand years old, from the graves of the Incas in Peru to the present weavings. Batiks are represented liberally, and a group of dolls designed by Mme. Giesels Benatti illustrates cottonwear, ancient, medieval and modern. At Ackermann's Galleries the English engraving with aquatint holds its popularity. Mr. Button has brought together a collection representative of the many engravers who illustrated rural England, the Thames and London.

At the Albert Rouillier Art Galleries is a well-chosen selection of etchings and drawings by Beaufre. Landscapes of France and northern Africa are included. —Lena M. McCauley.

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ST. LOUIS

The collection of French art of the XVIIIth century, lent by the Wildenstein Galleries, is installed in two special exhibition galleries at the City Art Museum. The paintings, sculpture, drawings, tapestries, furniture and decorative objects which comprise it recreate in a measure the atmosphere of the court life of the time. Decorative fantasies of Boucher, Prud'hon, Fragonard and Pater, and portraits by Nattier, LeBrun, Drouais and Largilliere are included.

The exhibition of paintings by Carl Bohnen and Marie Blanke at the Scruggs, Vandervoort & Barney Galleries includes eighteen portraits in oil and thirty-six drawings, most of them crayon. The paintings of gardens and flowers by Marie Blanke are in a high key and quite decorative.

St. Louis artists received honors at the Missouri-Oklahoma-Kansas exhibition at the Kansas City Art Institute. Kathryn E. Cherry was awarded the Institute medal for oil painting, for her large still life "Fish, Fruit and Flowers"; Gisella Loeffler received honorable mention for two fantasies in water colors, "Gold Forest" and "Elf Queen"; Cornelia F. Maury, honorable mention for pastel; Ellen Ravenscroft, honorable mention for a water color and the Institute special prize for a painting, with "The Snow Storm"; Florence Versteeg, honorable mention in painting, and Eloise Long Wells the gold medal for graphic art for two drawings, "The Little Mother" and a charcoal drawing.

Robert A. Kissack is the fifth St. Louis artist to be featured in the rotogravure section of the *Globe-Democrat*. Portraits, marines and landscapes are reproduced, with a portrait of the artist at work.

Frank Nuderscher gave a talk to the Monday Club of Webster Groves. He is one of the group who call themselves the "Ozark Painters" and a number of his canvases were on display.

Sheila Burlingame's exhibition of paintings, batik, sculpture and woodcuts has attracted much notice at the Town Club. She gave a talk on the graphic arts at a meeting of the club.

John S. Ankeney, professor of the history of art at the University of Missouri, has written a booklet on "A Century of Missouri Art." It is devoted to the architecture of the state from the temporary structures of the early settlers until the ambitious edifices of our own time.

The Western Arts Association will hold its annual meeting in St. Louis the early part of May, 1923. R. A. Kissack, supervisor of drawing for the public schools, heads the local executive committee and Agnes Lodwick the reception committee. —Mary Powell.

Cincinnati

More than thirty canvases by Walter Ufer comprise "An Exhibition of Paintings of the Southwest," at the Museum. The pictures interpret many of the varying moods of the desert region about Taos, and his Indian figures fit into the landscape harmoniously. The Indians are shown riding on horseback, walking, asleep under the trees, hurrying before a storm, or decorating pottery, and they are quiet and peaceful-looking subjects, with little hint of savagery in their makeup.

A display of etchings and aquatints by John Taylor Arms was held at the Crafters Shop for two weeks. The Gargoyle prints, the fantasy and beauty of which have made them so well-liked, were included in the fifty exhibits.

Lillie Fry Fisher showed sketches in oil for two weeks at Traxel's Gallery.

Toledo

Landscapes by Robert H. Nisbet have been on view in the Mohr Art Gallery. Mr. Nisbet emphasizes tone and harmony, holding that strong contrasts of color are not characteristic of nature. "Night" is a demonstration of his theory, a pure white moon illuminating wind-driven clouds, revealing trees darkly and glimmering on a small expanse of water.

Dayton, Ohio

The Dayton Museum of Arts has been showing a collection of oil paintings from the Ferargli Galleries in New York. Many familiar signatures were noted.

The museum has been conducting a lively business in the sale of prints, of various kinds, small sculptures, reproductions of paintings in colors and other forms of art.

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COLUMBUS

Walter Ufer, Alexander Bower, Everett Bryant, William M. Paxton, Charles S. Kaelin and Clifford Addams are represented in a show at White's Gallery. The paintings came from the establishment of John E. D. Trask, New York art dealer, and the exhibit is one of a series arranged by the manager of White's, H. P. Plateau. Ufer has three Indian groups, Bower shows landscapes and coast scenes done in Massachusetts, and Bryant a seascape, a flower study and other works. Addams indicates Whistlerian influence in the figure called "Tranquility," with its almost flatly white background in an unusual composition entitled "Family Life," and in a picture of Norfolk fishermen. Among Kaelin's work is one especially well-executed pastel, "In the Inner Harbor." Paxton's figures are conservatively painted in what has been described as "the Boston manner."

At the Gallery of Fine Arts is an exhibition of the work of American painters, in which Ufer is also represented. His "Where Desert and Mountain Meet" is said to be the most provocative of comment in the display. Leon Kroll shows a still life, Felicie Waldo Howell "October," Charles O. Tanner a religious painting, Ernest L. Ipsen, a strong portrait and a landscape, Jean McLane a picture of a mother and child entitled "The Kiss," and George Pearse Ennis two coast scenes.

F. R. Huntington, a painter, has been elected president of the Columbus Gallery of Fine Arts. Other officers chosen are O. A. Miller, vice-president; John R. Gobey, secretary, and Colonel Edward Orton, Jr., treasurer. Mr. Huntington succeeds F. W. Schumacher who held the office several years. Mr. Huntington's father, Peletiah W. Huntington, was one of the founders of the Columbus Gallery in 1878.

Alice Muth has been showing works in painted tapestry at the Gallery of Fine Arts. She reproduces on velvets, silks and satins many of the Spanish primitives in the galleries which she visited during her several years in Europe.

Cartoons by Columbus newspapermen are being shown for two weeks at the Gallery of Fine Arts. Among those represented are Harry Westerman, W. A. Ireland, Dudley Fisher, Harry Keys, Don Enoch and Corrine Snyder.

The Annual Exhibition of the Columbus Art League will be held at the Gallery during February.

The White Galleries will show during February a collection of lithographs by George Bellows. —H. Kirkpatrick.

Salt Lake City

Alfred Lambourne is seriously ill at his home, 41 North State St. The artist had an attack of influenza a month ago which left his heart weak. He is 61 years of age.

Edwin Evans, who returned home recently after an extended stay in Europe, has received a letter from the director of the Gallery Balzac, Paris, offering to reserve a room in the gallery for exhibition of his pictures. Mr. Evans has exhibited at this gallery since 1920. The artist addressed a large crowd at the State University a few nights ago on modern art tendencies in Europe.

—F. L. W. B.

Austin, Texas

The annual exhibition of the Austin Art League will be held in Gregg Hall during the first two weeks in March.

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WASHINGTON

The Washington Water Color Club's show will be followed at the Corcoran Gallery by the thirty-second annual exhibition of the Society of Washington Artists from Feb. 3 to 25. A large number of entries has been made, among them being works of Julius Delbos, Alfred Hutty, Benson B. Moore, A. J. Schram, J. C. Claghorn, Allen D. Cochran, Alice Worthington Ball, Theodore J. Morgan and Mary N. MacCord. Two prizes will be awarded, a silver medal and a bronze medal.

The water colors of Marius Hubert-Robert are to be seen this week at the Corcoran. He is here under the patronage of the French Embassy. Exhibitions of his work have been held in Paris and recently in New York at the Wildenstein Gallery. Mr. Hubert-Robert is a descendant of a famous painter of the XVIIIth century. His subjects are for the most part gardens and castles in France.

An interesting bit of sculpture, an iron casting of an infant bust said to be that of the royal child, Henry II, has been lent to the Corcoran by Mr. and Mrs. V. Velta Parma. The original marble of which this is a copy is in the Louvre and was made by Germaine Pilon, of Paris, who was born in 1515 and died in 1590. His son was an armorer of skill and it is believed that the casting of this little head is his work. It is said that a terra-cotta of the same subject sold for \$68,000 and the cast is valued by an expert at a much higher figure.

An important display of Japanese prints at the Corcoran is announced for two weeks beginning Feb. 1. They are lent by a Washington collector and include fine examples of the prints of the masters, Hokusai, Toyokuni, Hiroshige and Utamaro.

A Washington girl, Marion Oids, has won a scholarship from the New York School of Fine and Applied Arts, out of a class in interior decoration of thirty members. This gives her the opportunity for study in the American School in Paris. She sails for France in February. Colonel Donne's exhibition of water colors at the Corcoran is now over after a successful display. Twenty pictures of Switzerland and Italy were sold.

—Helen Wright.

Hartford

Guy Wiggins' exhibition of eleven paintings at the Moyer Studio gave fresh proofs of his rare genius as a landscapist and the success of the exhibition clearly indicated appreciation of his art. All the canvases showed love for the woods, for the open and for quiet nooks of nature on fall and winter days. "Winter Solitude," a bit of forest in the vicinity of Lyme, with oaks and hickory, stripped and gaunt in a fading light, is given with truth, and the theme proves the artist's individuality. Six canvases were sold including "New England Symphony," a scene on a road in the Lyme countryside viewed from a window in the artist's house; "On Wintery Hills," "Autumn Hillside," "The Wood Lot" and "Morning in October."

Hartford is planning a memorial to the men who fought in the Spanish-American War, to be erected in Bushnell Park. Mrs. Evelyn B. Longman-Batchelder will model the memorial.

—Carl Ringius.

Lovelock, Nev.

The Florence Humphrey Church collection of etchings, prints, posters and sculptures which is being circulated through Nevada under the auspices of the University of Nevada was shown for a week at the grammar school for the benefit of the school's fund for the purchase of pictures.

Decatur, Ill.

The George Inness Study Club has been formed at the Art Institute with C. A. Wait as chairman and Miss Esther Requist as secretary. The club will meet on Mondays to study the life and work of "the father of landscape painting in America."

PHILADELPHIA

Variety and color characterize the exhibition of eight artists at the Sketch Club. The water colors of house and bridge and Notre Dame, all of Paris, executed in a precise manner by A. V. Greene, are at the extreme from the sheer color compositions, brilliant and strong, by Paul Gill. Yarnall Abbott has a group of pastels in which the subjects are treated with simplicity and massed colors in contrast with the more detailed pastels by Greene. John J. Dull is easily recognized by his reflections of houses and autumn colors in still waters, although he has other scenes among his work. The circus, with translucent canvas and fluid crowds, furnishes the subject for Howard Ashman Patterson, while the water colors of Wilmer S. Richter are landscapes of late autumn and winter suggestive of frost and cold haze. The only figure pieces except a dancer by A. Knight Smith, are colorful sketches by Fred Wagner, whose love of bright color and the figure in costume is shown in a unified group. Mr. Smith in pastel has three autumn scenes which for poetic treatment and design are the most distinctive things in the exhibition. Pictures by Wagner, Dull and Gill have been sold.

Catherine Wharton Morris has an exhibition of thirty works at the McClees Galleries through Feb. 10. The larger pictures are in oils but the paint is thinly put on and with much the same brush work as is shown in her water colors so that the pictures in the different media are strangely in harmony when hung together. The landscapes are frankly decorative. "Sunny Spray" in oil has a fine quality of feeling. "Lola," "Mercedes," and "Mr. Thomas Whitney Surlette" are good character studies.

At the New Century Club the Fellowship of the Pennsylvania Academy has installed an exhibition in an auditorium quite unsuited to the purpose. The larger canvases have the advantage, and of these "Mt. Washington from Malloy's Pasture," reminiscent of the Hudson River School, by Mary Butler; "November" by Fern I. Coppedge, "Winter at Cobb's Creek" by John J. Dull, a still life by Laura D. S. Ladd, a dim wood interior by Katherine Patton and a decorative canvas by Walter Josephs are the most conspicuous. "Porcelain and Silk" by John J. Dixon and "Florida Tangle" by Florence Tricker represent young artists of merit. Among those longer established who are contributors are Yarnall Abbott, Cecilia Beaux, Juliet White Cross, Annie L. Perot, Wuanita Smith, Alice Kent Stoddard, Elizabeth F. Washington, and Frank Read White. On Feb. 10 the club will have a luncheon at which the chief guests and speakers will be Cecilia Beaux, Mary Butler, Nicola D'Ascenzo and Beatrice Fenton.

The Fellowship announces that its annual exhibition will be held from Feb. 16 to March 5 inclusive at the galleries of the Art Alliance. A gold medal with \$100 will be awarded to the best picture. The jury of selection is composed of Yarnall Abbott, Hugh H. Breckenridge, George Walter Dawson, Charles Gaffey, Juliet White Cross, Katherine Patton and Elizabeth F. Washington.

The central gallery of the Art Alliance is filled with illuminations by Major Ernest Clegg, exquisite pen work and raised gold on vellum for announcements, coats of arms, borders, the marriage service, the "Rubaiyat" and "In Flanders Fields." On the wall is a sketch of the battle of Jutland of which Major Clegg was an eyewitness. In the west gallery, where there is an exhibition of work by Howard Pyle, a pen-and-ink of "Sir Percival of Gales" has been purchased by twenty admirers of Mr. Pyle and presented to the Art Alliance. In the east gallery several wood-block prints have been sold, including prints in color by Hall Thorpe and Harry de Maine, and, in black and white, "The Church that George Washington Slept In" by John Held, Jr.

Francis Louis Schoell, who is lecturing in this country under the auspices of the French Ministry of Fine Arts, spoke at the Art Alliance on Feb. 1 on "The Old Chateaux and Manor Houses of France." The latest portrait by Fred Wagner is of "Mrs. R.," who appears as a spirited figure in black with jade necklace, plume fan and orange scarf.

Lazar Raditz has finished a portrait of Mrs. J. Blackwood Cameron, of Reading, Pa., and is working on one of her sister, Mrs. William Godfrey. Meantime he completed one of an interesting girl of eleven years, Miss Emily Heister, granddaughter of the late George F. Baer, president of the Reading Railroad.

Beatrice Fenton has finished and will soon exhibit in Baltimore, two portraits in relief of small boys. One is of Andrew Turnbull, grandson of the late Rev. Sparhawk Jones, once pastor of Calvary Presbyterian Church, Philadelphia. The other is of Samuel Baker Symington, son of Mr. and Mrs. John F. Symington, of Valley Forge.

The bust of Frank Duveneck, painter, by Charles Gaffey, will be placed permanently in the reading room of the Gould Memorial Library in New York University.

—Edward Longstreth.

BOSTON

Doll & Richards have opened, to continue through Feb. 8, an exhibition of work of Winslow Homer consisting of fourteen water colors and five oils. It is a medley, ranging from drawings of Civil War soldiers made to illustrate a magazine, to tropical water colors and paintings in oil made at Prout's Neck, Maine, and in England. Three paintings that form a group on the north wall have historic importance in Homer's career. He painted them for the cabin of his brother's boat. All are on wood. Two of them are narrow, horizontal panels showing mackerel boats on the tranquil waters of the bay. The third picture, the centre of the group, is labeled "The Watch." It was this that gave Homer the inspiration for his famous picture "Eight Bells" painted in 1886 and sold to Thomas B. Clark. When Mr. Clark's collection was dispersed at auction in 1899, the canvas brought \$4,700, then the record price for an American painting. Recently it changed hands at \$50,000. Two water colors of Homer's Adirondack period reveal the power of his brush in portraying forces of nature. By them hangs a water color from his Florida series, called "Palms."

Water colors by Jean Jacques Haffner are hung in the small gallery of Doll & Richards, to remain through Feb. 6. About forty paintings are shown, including architectural and waterfront scenes in Venice, Rome and Tivoli. Mr. Haffner has a splendid sense of color values and an eye for the picturesque.

About sixty of the late Marcus Waterman's paintings are on view at Grace Horne's Gallery through Feb. 10. They confirm the high opinion of his ability held by many Bostonians. His method was based on over-painting, and he was enamored of the Orient, where many of his finest pictures were done.

Lester G. Hornby is exhibiting his work for two weeks at Goodspeed's Print Shop. There are many recent pencil drawings of Gloucester and Boston. In this medium Mr. Hornby has few equals.

Flower panels by Maurice Compris, of New York, simulating in tone the style of old Dutch and Italian masters, are shown in the Irving-Casson Gallery. When helping to create an atmosphere for period furnishings such decorations fill a demand. In several years when the tones have mellowed somewhat, an even closer similarity to the old masters will result.

At the Copley Gallery is the annual exhibit of the James brothers, William and Alexander. Interest centers on the water colors of William James. Most of the subjects are of the lake and mountain regions of southern New Hampshire. Mr. James paints freely in the accepted modern way of Sargent and Homer but without their sound construction. The marked contrast between his brisk water colors and two or three of his sombre oil portraits is noticeable.

A portrait of an aged woman painted by Rembrandt in 1643 has been lent to the Fogg Art Museum, Cambridge, by Sir Joseph Duveen. It is a remarkably fine example of the artist's work. The light is focused on the head and hands. On Jan. 29 Arthur Pope, professor of the Fine Arts Department of Harvard, gave a critical lecture based on the canvas.

—Sidney Woodward.

Muskegon, Mich.

Paintings and drawings by Leopold Seyffert, together with a loan collection of fine Oriental rugs owned in Muskegon, are being shown at the Hackley Art Gallery this month. The Seyffert works are well liked and are attracting much attention. With the rugs they combine to give the gallery an unusually attractive appearance.

Lawrence, Kan.

Many still-life pictures were included in the display of work by members of the Chicago Society of Artists at the Kansas University. Carl Krafft and J. Jeffrey Grant showed landscapes, and Edgar Cameron was represented by pictures of life among dwellers in adobe huts.

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The second exhibit in the new club rooms of the Indiana Artists' Club in the When Building comprises five large Brown County landscapes by Carl C. Graf, twenty etchings by Frederick Polley, including views in Pittsburgh, New York, Washington and Indianapolis; fifteen block prints by Blanche Stillson which include Provincetown sketches, and two small canvases by Mrs. Ada Walter Shulz. On Feb. 7 the display will give way to a one-man show by Randolph LaSalle Coats.

The Sargent portrait of Mrs. Augustus Saint-Gaudens, wife of the sculptor, and her son, Homer Saint-Gaudens, as a young boy, which was sent to the Herron Art Institute as an indefinite loan, has been removed to the Carnegie Institute at the request of Mrs. Saint-Gaudens, who says it is now desired for the home of Homer Saint-Gaudens.

Clifton Wheeler, landscape painter, has been added to the faculty of the Herron Art School. Mr. Wheeler was connected with the teaching staff several years ago.

Clement Truck, who studied in the Herron School for six years and for two years has taught in the east and the sketch classes, has been given a scholarship by the Art Institute for three months' study in New York at the Art Students League.

—Lucille E. Morehouse.

Silhouettes by a Baroness

The Baroness Evelyn von Maydell has recently come to this country from Russia, her home being in Isonia near Riga. She has specialized in the making of silhouettes, an art which she studied in Petrograd. She makes not only portraits but imaginative subjects, developed in a manner which employs more detail and intricate design than is usually seen in this medium. She has exhibited abroad, in Berlin among other places, where her portrait of the great-grandniece of Madame de Staël received favorable comment. She is holding an exhibition of her work for the members of the Manor Club of Pelham on Feb. 6, and at Stamford for the Women's Club on Feb. 7. The Baroness has her studio in New Rochelle.

Will Manage Rosenbach Prints

The Rosenbach Company announces that Miss Flora Temple Lash is now the director of its print department at its New York establishment, 273 Madison Ave. Miss Lash was with Mrs. Albert Sterner last year. Previous to that she arranged the exhibitions for the Philadelphia Print Club for six winters.

Danish Paintings for Carnegie

COPENHAGEN—A large collection of paintings by living Danish artists left this city on Jan. 26 bound for the Carnegie Institute at Pittsburgh. The collection was formed on the invitation of the Institute.

**THE CLOISTERS' MAY
BECOME A SHRINE****Barnard Museum May Be Rebuilt
Near Central Park if Other
Towns Do Not Outbid N. Y. C.**

"The Cloisters," George Grey Barnard's museum of Gothic art on Washington Heights, will not go to Los Angeles, as seemed certain last summer. The decision to sell the museum was forced on the sculptor through the action of the city authorities in planning to cut a street along the face of the palisades east of Fort Washington Ave., which would put a heavy assessment on his property.

The Los Angeles committee which visited "The Cloisters" with the idea of removing them to Palos Verdes, on the coast near the city, could not obtain sufficient pledges of funds, and now other negotiations are in progress which, in one case, may result in the museum's being retained in New York City, though not in its present location. Either Washington, or St. Louis, or an Eastern university will be the future location if it is not kept in New York.

"The Cloisters," which are said to contain the finest examples of Gothic art in America, will be removed to Washington if the plans of a committee which includes two former cabinet officers should be successful. John C. Tomlinson, a lawyer, is representing Mr. Barnard in the various negotiations, but he is not yet ready to discuss the subject for publication.

The retention of the museum in New York is possible if the Pope's consent to its being made into a Catholic shrine can be obtained. In that event, it would be erected on a site near Central Park. So many of the objects it contains are of a religious character that many Catholics would like to see it become a place for the pilgrimage of the faithful.

Recently a large sculptured cathedral doorway has been obtained and will soon be put in position before the main entrance to the museum. The work is entitled "La Porte d'Avignon," and it came from the city of Avignon in southern France. G. J. Demotte, the dealer in art objects of the Middle Ages, whose gifts have enriched many American museums, has invited Mr. Barnard to select from his establishment any of a certain number of works to add to his museum, but the offer has not as yet been accepted.

**Members of Chambre Syndicale
Named as Official Art Experts**

PARIS—The Chambre Syndicale de la Curiosité et des Beaux Arts, which was founded in 1901 and which M. Jonas has presided over since 1918, wishes to inform readers of THE AMERICAN ART NEWS that the persons named hereafter are members of the Chambre Syndicale and have been officially appointed experts at the Customs Office, as

assistants to the governmental experts:

MM. Allard, Bacri, Baguès, Bachereau, Boudillet, Bourdariat, E. Bourdier, G. Bernheim, Bernheim Jne, Cailleux, Cliechet, Decour, Durand-Ruel, Fulgence, Gruel, L. Guiraud, Gimpel, L. Kraemer, P. Hamot, Hessel, H. Kahn, E. Larcade, Leclerc, Lebrun, C. Lamy, G. Mayer, Min, Portier, Pagenel, P. Roux, P.-H. Remon, R. Salomon, A. Sambon, L. Sambon, Stitskine, Schutz, Schneider, Turcat, F. Thibaud, H. Thierard, Vandermersch.

M. Edouard Jonas, counsellor for French foreign trade, who has been for many years expert counsel for the government and expert at the Court of Appeal, has just been appointed head of a commission including 192 syndicates known as the "Commission Intersyndicale du Commerce de Luxe."

George D. Smith Left \$337,275

According to an appraisal of the estate of the late George D. Smith, dealer in rare books and manuscripts, which was filed on Jan. 26, he left a gross estate of \$705,708 and a net taxable estate of \$337,275. He left no will on his death in March, 1920, and under the law his estate is divided between the widow, who receives one-third, and their son who gets the remainder. Mitchell Kennerley, president of the Anderson Galleries, was an executor.

To Restore Eighteen "Signers"

PHILADELPHIA—Mayor Moore approved a contract for \$2,640 for restoration of the paintings of eighteen signers of the Declaration of Independence in Independence Hall by Ernest L. Parker, who has been engaged on the work for some time. Parker was recently the storm centre of a controversy in art circles in this city, which raged for months.

Many Sales by Brooklyn Etchers

From the show of the Brooklyn Society of Etchers, just closed at the Brooklyn Museum, ninety-four prints were sold, more than twice as many as last year, which had been the banner year heretofore. The total realized was \$1,533. The society will hold its next international exhibition at the Anderson Galleries from April 16 to 28.

Seeks Funds for Irish Gallery

Captain Robert L. Douglas, director of the National Gallery, Dublin, Ireland, arrived on the *Berengaria* Jan. 27. The gallery has grown so because of the recent acquisitions that Captain Douglas has come here in the hope of raising the sum of \$250,000 needed to make additions.

Knighthood for Hughes-Stanton

LONDON—One of the new knights named in the list of honors is Sir Herbert Hughes-Stanton. Sir Herbert has won fame both as an oil painter and as a water colorist. His works are to be found in Continental galleries.

NEW YORK EXHIBITION CALENDAR

Ackermann Galleries, 10 East 46th St.—Mexicantins by Sidney E. Wilson.

Ainslie Galleries, 677 Fifth Ave.—Exhibition by the Aquarrellists to Feb. 14.

Anderson Galleries, Park Ave. and 59th St.—100 pictures by Georgia O'Keeffe to Feb. 10.

Arden Gallery, 599 Fifth Ave.—Sculpture by E. O. deRosales, Malvina Hoffman, Harriet Frishmuth and Victor Salvatore, to Feb. 24.

Arlington Galleries, 274 Madison Ave.—Pictures of Ellis Island by Martha Walter, through February.

Art Center, 65-67 East 56th St.—Graphic arts exhibition by the Art Alliance, to Feb. 28; exhibition by the Pictorial Photographers, to Feb. 28.

Babcock Galleries, 19 East 49th St.—Paintings by the Cosmopolitan Society, to Feb. 10.

Belmaison Gallery, John Wamaker's—Annual American exhibition, to Feb. 17.

Bonaventure Gallery, 536 Madison Ave.—Early American portraits, to Feb. 10.

Braun Galleries, 422 Madison Ave.—Paintings by American artists.

Brooklyn Museum, Eastern Parkway—Contemporary Russian paintings and sculptures, to March 4; costumes, textiles, etc., from southern and central Europe, to March 4.

Brown-Robertson Galleries, 416 Madison Ave.—Water colors by Dorothy Freeman, to Feb. 10.

Brunner Gallery, 43 East 57th St.—Paintings and drawings by Jules Pascal, to Feb. 12.

Civic Club, 14 West 12th St.—Pastels by Helen Mabie, Feb. 7-13.

Daniel Gallery, 2 West 47th St.—Paintings by John Carroll, through February.

Dudensing Galleries, 46 West 44th St.—Paintings by Murray Bewley, Putnam Brinley, John Costigan, E. F. Macrae, Charles Reiffel, beginning Feb. 5.

Durand-Ruel Galleries, 12 East 57th St.—Still life and flower paintings by French artists, beginning Feb. 7.

Ehrich Galleries, 707 Fifth Ave.—Exhibition of paintings by Henrietta M. Shore, to Feb. 10.

Mrs. Ehrich's Gallery, 707 Fifth Ave.—Exhibition of metal work, linens, Cantagalli glass and antique furniture.

Fakir Club, 11 East 44th St.—Third annual exhibition of commercial art, to Feb. 15, afternoons.

Fearon Galleries, 25 West 54th St.—Portraits by Millie Bruhl Frederick, beginning Feb. 5.

Ferargil Galleries, 607 Fifth Ave.—Marines by Eric Hudson, beginning Feb. 5.

Fine Arts Bldg., 215 West 57th St.—38th annual exhibition of the Architectural League, to Feb. 24.

Folsom Galleries, 104 West 57th St.—Exhibition of American paintings.

Grolier Club, 47 East 60th St.—Collection of Japanese figure prints.

Harlow Gallery, 712 Fifth Ave.—Drawings in water color by James McBey, through February.

P. Jackson Higgs, 11 East 54th St.—Portraits by early English masters.

The Misses Hill Gallery, 607 Fifth Ave.—Water colors by Jane Peterson, to Feb. 10.

Kennedy Galleries, 693 Fifth Ave.—Old English color prints, through February.

Kennel Galleries, 4 East 39th St.—Modern French prints, to Feb. 15.

Kinore Galleries, 668 Fifth Ave.—Portraits by Norroth, Randolph Bvard; sculpture by Nanna Matthews Bryant.

Knoeller Galleries, 556 Fifth Ave.—Etchings by Rembrandt.

Kraushaar Galleries, 680 Fifth Ave.—Paintings by Vincent Tack, beginning Feb. 6.

John Levv Galleries, 559 Fifth Ave.—American and foreign paintings.

Lewis & Simmons, 612 Fifth Ave.—Old masters and Barbizon paintings.

Lowenhein Gallery, 57 East 50th St.—Permanent exhibition of small paintings by American artists.

Macbeth Galleries, 450 Fifth Ave.—13th annual exhibition of 30 paintings by 30 artists.

Decorative panels by Felicie Waldo Howell, the Canadian Rockies in paintings by Belmore Brown, to Feb. 12.

Metropolitan Museum, Central Park at 82nd St.—Exhibition of the work of manufacturers and designers showing influence of museum collections: Japanese prints; Cashmere shawls; "One Hundred Years of Artistic Lithography."

Milch Galleries, 108 West 57th St.—Water colors and oils of the South Seas by William Hirschel and California coast scenes by Armin Hansen, to Feb. 10.

Montrose Gallery, 550 Fifth Ave.—Exhibition of contemporary art, to Feb. 10; embroidered tapestries by M. M. Zorach, to Feb. 17.

Municipal Art Gallery, Washington Irving Bldg., 40 Irving Place.—Tenth annual exhibition of The Assn. for Culture, to Feb. 20.

Musmann Gallery, 144 West 57th St.—Etchings by American artists.

The New Gallery, 600 Madison Ave.—Paintings by James Chapin and Benjamin Greenstein, beginning Feb. 5.

N. Y. Public Library, Fifth Ave. and 42nd St.—Etchings by Whistler; "Making of a Japanese Print"; holiday cards by American artists, to Feb. 28.

Pratt Institute, Ryerson St., Brooklyn—Second exhibition of the Painters and Sculptors, to Feb. 21.

Ralston Galleries, 4 East 46th St.—XVIII century English portraits and Barbizon paintings.

Rehn Gallery, 6 West 50th St.—Selected American paintings.

Reinhardt Galleries, 606 Fifth Ave.—Exhibition of old masters from own collection recently acquired in Europe, to Feb. 10.

Salmagundi Club, 47 Fifth Ave.—Exhibition of paintings by members, to Feb. 9.

Schwartz Gallery, 14 East 46th St.—Paintings by George A. Traver.

Scott & Fowles Galleries, 667 Fifth Ave.—Recent American portraits and other sculpture by Clare Sheridan, beginning Feb. 3.

Société Anonyme, 19 East 47th St.—Paintings by Kandinsky, beginning Feb. 6.

Mrs. Sterner's Gallery, 22 West 49th St.—Paintings of Newport by Helena Sturtevant, Feb. 5-17.

Arthur Tooth & Sons, 709 Fifth Avenue.—Exhibition of XVIII century English pictures.

Weyhe Gallery, 710 Lexington Ave.—Etchings, drawings and lithographs by Odilon Redon.

Whitney Studio Club, 147 West 4th St.—Paintings by Alexander Altenburg, L. William Quanchi and Katherine Schmidt.

Wiener Werkstatte of America, 581 Fifth Ave.—Exhibition of Viennese art.

Wildenstein Galleries, 647 Fifth Ave.—Retrospective exhibition of sculptures by Gertrude V. Whitney.

Max Williams, 538 Madison Ave.—Etchings by C. J. Post.

Howard Young Galleries, 620 Fifth Ave.—Exhibition of American paintings.

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